The Builder.

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The late Mr. Owen Jones.

OWEN JONES, whose death, at the comparatively early age of 65, all must mourn, was the most potent apostle of colour that architectural England has had in these days. The extent of his labours, and the amount of work he did, are scarcely known, even to those who consider themselves well informed on such subjects. Mr. Owen Jones was born in 1809, in Thames-street, London. His father, Owen Jones, born at Llanvihangel Glyn y Myvyr, in Denbighshire, was distinguished as a Welsh antiquary. Making money as a furrier in Thames-street, he devoted a considerable amount of it to the collection of the remains of the literature of Wales, published as "The Myvyrian Archaiology of Wales." He also procured transcripts of Welsh poetry, extending to fifty quarto volumes, now deposited in the British Museum. When spoken of as a bard he is called in Welsh records Owen Myvyr, from the place of his birth. His labours have been recognised on the Continent as well as in England. Owen, the eminent son of whom we are about to speak, early lost his father; and at sixteen he became the pupil of the late Mr. Lewis Vulliamy, the architect, and served with him a term of six years. Mr. Vulliamy was a somewhat exacting master, and we hear of hours (from nine to seven) that would startle some students of the present time. In his office Mr. Jones learned to be an exact and a careful draughtsman. In 1831 he started upon the great tour, which the architects of that period considered it their duty to make. In those days,—when there were no railways,—when art-students walked over much of the ground,—and when there were no photographs, which might seem to render sketching unnecessary,—conscientious students had to work hard if they would fill their portfolios; and Owen Jones often had occasion to congratulate himself, later in life, on his labour during this period. We have heard him speak of the effect produced upon him by the first view he had of Italy from the Great St. Bernard. His eye for colour was opening, and in walking, afterwards, over Sicily, his taste was more and more developed in that direction. Thence he went to Greece, and there met Jules Goury, a French architect, and student like himself. They never afterwards separated till the death of Goury. They went to Turkey, and then to Egypt. In those days, in which there were no steamboats, few travellers but art-students or men of taste and knowledge who travelled for culture visited Egypt. Owen Jones found there Mr. Joseph Bonomi, and a few others who were content to work quietly and patiently at their art, eating their rice, and living more or less with the simplicity of the Arabs around them. This training probably had a considerable influence on the life and thoughts of Owen Jones, for we ever find in him the same patient devotion to the object he had set himself to do.

Mr. Bonomi, writing to us on these times says:—"I recollect perfectly the arrival of Owen Jones at Thebes. An Arab had been sent up to my abode in a tomb, at some little distance from the river, to inform me that two boats had arrived full of Englishmen, and I went down to the Nile in the evening to offer my services. In one of these boats was Owen Jones, a fair young man, with his friend, Dr. Hogg; in the other, a French architect, M. Jules Goury, and other travellers. Owen, I recollect, was in bed suffering from a slight attack of dysentery, and it was thought more prudent to continue their journey to Nubia than to expose themselves to the fatigues of sight-seeing at Thebes. The boats, however, remained that night and the whole of the next day under the shadow of the famous sycamore tree, and I repeated my visit, at the instigation of some of the travellers, on which occasion I was shown some sketches by the young architect and his companion.

On their return to Thebes, after an absence of six months, the two architects set to work with an extraordinary enthusiasm, and cleared out one of those crude brick arches which surround the Memnonium, and converted it into a comfortable residence, employing the fellaheen, and some of their boats even, to build a wall across the arch separating the kitchen from the studio, which was lighted by a large hole in the

roof. I was struck by the facility with which the Arabs seemed to understand them with the smallest amount of words of a polyglot dialect, chiefly composed of French, and the discipline and order they had obtained in the arrangement of their folios and drawing implements.

From this improvised abode the two architects used to sally forth with their Arabs carrying their ladders, boards, and implements for measuring, and return in the evening with a store of architectural knowledge derived from the surrounding remains that was quite astounding for accuracy and detail, with sometimes not a few picturesque sketches in water-colour of the ruins and their present occupants. Never as it seemed to me did two men work together in better harmony and success."

The grand calm of the East, its poetry, the mythical style of its architecture, the great lesson to be learnt in its stones, doubtless had a powerful effect on him; and just at this moment the poems of Victor Hugo firing his imagination, he, with his friend Jules Goury determined to go to Granada. They got round to Spain through the amiabilities of French ships of war; and on arriving at the Alhambra, amazed and delighted, determined to make its beauties known to the world. Of the ultimate result,—the "Plans, Elevations, Sections, and Details of the Alhambra,"—we need scarcely speak. Most readers of this journal, if they do not possess the work, have studied the glories of its pages in some museum or other. M. Goury died of cholera. Owen Jones then visited his friend's family in France, in fulfilment of a promise he had made to him, and came to England, where he commenced the reproduction of his drawings in colours and gold for publication. This was in 1836. In the following year he again visited Granada for twelve months, and then returned to London, and finished the publication of the work. This was done under great difficulties. When he first came from Spain, the art of printing in colours by means of stones was in its infancy. He seized the idea, obtained a press, and in an attic at his chambers in the Adelphi set to work to produce that book which, as a monument of printing alone, has never been surpassed. On its publication he spent his patrimony. Friends, of course, said he was wasting his time and his means: friends have often said the same thing before under similar circumstances: they did not see what use could be made of such studies in England, where colour was as much feared as the small-pox, and for some time it seemed as if they were right.

On the completion of the "Alhambra," he commenced his professional life. We need not hesitate to say he was before his age; few comprehended that there could be any applicability to life in England of his views, and, in fact, he, like others, remained a man who had sacrificed his fortune to the production of a work which at that time bore no fruit.

To keep together the few assistants he had trained to chromo-lithography, he published a few works which proved losses. About this time he married Miss Wild, herself one of a family of accomplished artists, and who survives him.

He then became connected with Messrs. Longman & Co., and with Messrs. De la Rue, and made for them numbers of designs. With the latter firm, especially, he was long and largely connected. He may be said to have metamorphosed everything in their establishment, and helped largely to give it the renown it has ever retained. He designed their playing-cards, their stamps,—in fact, all that they produced. He also made designs for the great carpet-manufacturers of Glasgow. His ornamentation has generally a character similar to that of what may be called the Moorish styles; the merit of which he has much advocated, and with justice, having regard to the amount of variety which is displayed in them with simple elements, and their recognition of one, much neglected, but correct, principle in surface decoration,—namely, the avoidance of imitation of relief. In 1842, he published "Designs for Mosaic and Tesselated Pavements"; and in 1844, in the exhibition of decorative work sent in to the Commissioners of Fine Arts, he showed a large plan of the Houses of Parliament, including designs for the pavements of all the chief halls and corridors of that building. In addition to his works above referred to, Mr. Jones was engaged in the architectural design and superintendence of some houses, for Mr. Blashfield, in Kensington Palace-gardens, and he competed unsuccessfully for the Army and Navy Club, as he did, much later, for the National Gallery. In general architectural design, however, and even with the ornaments of Moorish character which he introduced, he did not at that time succeed as well as in interior decoration, as examples of which two shops in Regent-street, Houbigant's and Jay's, may be named.

On the formation of the staff of officers for the Exhibition of 1851, Mr. Jones was named one of the "superintendents of the works"; and when the question of design was set at rest by Paxton's blotting-paper sketch, still retained his post, and aided in giving architectural character to the structure. As the work progressed, the problem of its decoration, a novel one, was more and more discussed, and Mr. Jones's original proposals, which he stoutly supported by theory, were very freely canvassed, and became somewhat modified in the application. He, however, always maintained the propriety of adhering to the primary colours, and of using them in certain proportionate quantities in which the reflected rays are held to constitute white light, and also of using them on particular surfaces supposed to be adapted to the force of each colour. There was much conflict of ideas, and much difficulty, but his intense desire not to lose this opportunity to impress upon the world the effect of colour led him to persevere. He ultimately made a large drawing, which he submitted, and some of his pupils and friends may still remember the look of triumph which pervaded his countenance when, returning from a meeting he said, "I have conquered." All who saw the building will remember the harmonious whole produced. In the year 1852, one of the lectures at the Society of Arts, relative to the Exhibition, was given by Mr. Jones, and afterwards published under the title,—"An Attempt to define the Principles which should regulate the Employment of Colour in the Decorative Arts, with a few Words on the Necessity for an Architectural Education on the Part of the Public." He gave courses of lectures subsequently at other places on the same subject, some of which will be found in our pages.

Shortly afterwards, the Crystal Palace Company erected their building at Sydenham, and Mr. Jones was appointed "Director of Decorations;" and in conjunction with Mr., now Sir Digby, Wyatt visited many of the chief buildings and galleries of Europe, in order to collect the remarkable series of casts and works of art which are now exhibited at Sydenham. When the building was ready, the courts of architecture and sculpture were commenced; and the Egyptian, Greek, Roman, and Alhambra courts, and the decorative painting of the general fabric, were then completed under his directions. In this building he somewhat modified the scheme of decoration which he had endeavoured to exemplify in Hyde Park. "In that case, there are some distinct questions as to the painting of the columns, some of the objectors contending against painting them in stripes, others arguing for what they styled,—though in that particular case with inadequate reason,—structural truth; for which they supposed a bronze colour was essential."* Notice of the discussions which took place both in this case and previously as to the Hyde Park building will be found in the *Builder*.

With reference to the system of decoration adopted by him, he was led to publish "An Apology for the Colouring of the Greek Court," in which he was assisted by Mr. G. H. Lewes and Mr. Watkiss Lloyd. In the Egyptian Court he had received material aid from Mr. Bonomi. A warm intimacy existed between Owen Jones and Sir Digby Wyatt, and they worked harmoniously together, there and elsewhere.

As illustrating Owen Jones's views on decoration at this time, we print one of several letters received from him:—

"9, Argyll-place, July 2, 1852.

My dear Sir,—Many thanks for your observations. I do not object to floral patterns so absolutely as you suppose. What I object to is that they should be treated with *light and shade*, appearing to stand out from the *surface* on which they are worked, so as to destroy the form and unity of the object they decorate. And I referred to the Indian mode, on the one hand, of representing flowers flat as a diagram; and to Mr. Pugin's Gothic papers on the other, as showing two well-defined modes of conventionalising natural objects, and yet totally dissimilar. I therefore think there are many other modes of conventionalising natural flowers open to us if we would only try. I send for your inspection a magnified representation of *a sword-handle*, which shows how the Indians treat natural flowers. These are a very near representation of nature, yet perfectly *flat*, and most graceful in the arrangement of the lines and balancing of the masses. Would not this make a useful wood-cut for the *Builder*, compared with a *floral pattern paper, with its light and shade, a Gothic paper, and some old pattern of flat Italian ornament*?

OWEN JONES.

Geo. Godwin, Esq."

We hear after this period of a time of great trial and disappointment; and he had but few opportunities to make his genius recognised. He worked early and late, however, and gradually obtained recognition of his views. He never faltered. The great object he had at heart was to obtain a more general use of colour, and he was willing to make any sacrifice to bring this about. As he said in one of his lectures:—"Those who go first will necessarily fall, but, as in the storming of a fortress, the ramparts are at last reached over the dead bodies of the forlorn hope, so will the mistakes of those who lead the way in coloured architecture contribute to the success of those who follow."

Though naturally modest and of a retiring disposition, Owen Jones never swerved from his principles,—never yielded, for the sake of a momentary success, a single point to prejudice. He possessed an intellect of remarkable exactness and precision, and had mastered many branches of science in so far as they bore upon architecture. Of geometry, for example, he had an extended knowledge; which he turned to good æsthetic account in multiplying geometrical designs of extraordinary beauty, from the simplest to the most intricate. Of his acquaintance with that still very obscure subject, architectural acoustics, he has left behind him the best possible proof in the building known as St. James's Hall, designed and erected by him expressly for musical purposes, and now universally recognised, amongst musicians, as one of the most satisfactory music-halls in Europe.*

In St. James's Hall, Mr. Jones first introduced a system of distributed lights by means of small star-shaped burners, which have since been very widely used. The main object of the system is the avoidance of shadows. In this hall, as previously in the Crystal Palace, and in many fine private mansions, he practically illustrated the doctrine of polychromic decoration in architecture, to the advocacy of which so large a portion of his professional life was devoted.

In 1857 Mr. Jones, who had joined the Institute of British Architects in 1843, was awarded the Royal Gold Medal, the gift of her Majesty the Queen, to architecture. The president, Earl de Grey, in presenting it (we remember the evening very well), said in his bluff and genial way, it would be almost an act of nonsense on his part to state the grounds upon which Mr. Owen Jones had been elected as the recipient of this medal. He was known by his works; works of immense value, which might not have been so productive to himself as to his publishers, but which had certainly been of great service to his profession. These works had not fallen within the reach of every one, but in the Crystal Palace, which was accessible to all,—whether connected with art, science, or manufactures,—the genius of Mr. Owen Jones was manifestly displayed. He had the greatest possible pleasure in presenting to that gentleman a testimonial of the respect and esteem of all his brethren in the noble and honourable profession of which he was so distinguished a member.

Owen Jones earnestly acknowledged the award. He said he deeply felt the proud position in which he was placed, and the very kind way in which the noble chairman had referred to him. It was one of the great privileges of an artist, that if he had an earnest desire to advance his profession, his efforts would find him friends. He had been sustained under many trials by numbers of friends, and ultimately they had given him that reward which it was now his privilege to receive. The Royal gold medal was one which every architect might wear with pride; given as it was by the Sovereign, guided by the profession at large. He himself regarded it as an honour which could not be too highly appreciated. He had been placed in his present position by the gentlemen around him, to many of whom he was known only by such efforts as he had made to elevate their profession; and he felt that he must sustain the honour of the gallant corps of those who had gone before, and those who might follow him in the same distinguished position. *Noblesse oblige.*

He received several other medals and recognitions from abroad, notably the diploma of honour for decorative designs at the Vienna Exhibition of 1873. But this is getting on too fast. The "Grammar of Ornament," which we

* English Cyclopædia.

* A view of his designs for the interior and exterior of St. James's Hall, and a portion of the decoration more at large, will be found in our Volume for 1856, pp. 542, 543, and 571.

must consider his most important published work, was completed in 1856, and is recognised as a text-book throughout Europe. The facts that he has endeavoured to establish in that volume are these:—

First. That whenever any style of ornament commands universal admiration, it will always be found to be in accordance with the laws which regulate the distribution of form in nature. Secondly. That however varied the manifestations in accordance with these laws, the leading ideas on which they are based are very few. Thirdly. That the modifications and developments which have taken place from one style to another have been caused by a sudden throwing off of some fixed trammel, which set thought free for a time, till the new idea, like the old, became again fixed, to give birth in its turn to fresh inventions. Lastly. He endeavoured to show, in the twentieth chapter, that the future progress of ornamental art may be best secured by engrafting on the experience of the past the knowledge we may obtain by a return to Nature for fresh inspiration.

"To attempt to build up theories of art, or to form a style, independently of the past," he says, "would be an act of supreme folly. It would be at once to reject the experiences and accumulated knowledge of thousands of years. On the contrary, we should regard as our inheritance all the successful labours of the past, not blindly follow them, but employing them simply as guides to find the true path."

To make his views more fully known, we will quote, too, a few of the principles advocated in this work:—

"As architecture, so all works of the decorative arts should possess fitness, proportion, harmony, the result of all which is repose.

True beauty results from that repose which the mind feels when the eye, the intellect, and the affections are satisfied from the absence of any want.

Construction should be decorated. Decoration should never be purposely constructed. [That which is beautiful is true; that which is true must be beautiful.]

Beauty of form is produced by lines growing out one from another in gradual undulations. There are no excrescences. Nothing could be removed and leave the design equally good or better.

The general forms being first cared for, these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection."

In his introduction to the series of Moresque ornaments in the book of which we are speaking, Mr. Jones testifies thus strongly to his admiration of that style:—

"Our illustrations of the ornament of the Moors," he writes, "have been taken exclusively from the Alhambra, not only because it is the one of their works with which we are best acquainted, but also because it is the one in which their marvellous system of decoration reached its culminating point. The Alhambra is at the very summit of perfection of Moorish art, as is the Parthenon of the Greek art. We can find no work so fitted to illustrate a grammar of ornament as that in which every ornament contains a grammar in itself. Every principle which we can derive from the study of the ornamental art of any other people is not only ever present here, but was by the Moors more universally and truly obeyed. We find in the Alhambra the speaking art of the Egyptians, the natural grace and refinement of the Greeks, the geometrical combinations of the Romans, the Byzantines, and the Arabs. The ornament wanted but one charm, which was the peculiar feature of the Egyptian ornament, symbolism. This the religion of the Moors forbade; but the want was more than supplied by the inscriptions, which, addressing themselves to the eye by their outward beauty, at once excited the intellect by the difficulties of deciphering their curious and complex involutions, and delighted the imagination when read, by the beauty of the sentiments they expressed, and the music of their composition."

In a succeeding volume, published some years later, he showed the beauties that could be culled from Chinese Decoration; and we ought not to omit to mention, as amongst the earlier works of illumination, his "One Thousand and One Initial Letters," and "The Song of Songs."

Without attempting to record all his doings, we may note that in the year 1866 Owen Jones designed a kiosk for India, and superintended its execution in iron. In a note to us mentioning that it had been temporarily set up on a piece of land adjoining the gardens of the Royal Horticultural Society at South Kensington, he gives this account of the transaction:—"Messrs. Trollope contracted with Mr. Crawford, M.P., to send out a kiosk complete to Bombay for a client of Mr. Crawford's, and Messrs. Trollope applied to me to make a design, which was sent out to Bombay and approved. I then made full-size drawings of every part of the work. Messrs. Ordish took the contract to supply the iron-work to Messrs. Trollope, and are responsible for the engineering details; they again let the castings to Handyside, of Derby." He somewhat prided himself on the mode he had adopted in this structure of treating ornamental iron-work, and we published a view of it in the *Builder*.

In the latter part of Owen Jones's life he was mainly occupied in the decoration of private houses, and this chiefly in connexion with Messrs. Jackson & Graham. We must speak of this connexion somewhat at length. Mr. Jones of course became known to this firm through his work on the Alhambra; but prior to 1851 his connexion with them consisted only in occasional orders for some of his clients. Then, however, when desirous of removing the doubts and fears of the Royal Commissioners for the Great Exhibition as to the colouring which he proposed to adopt in finishing the interior of the building, he applied to Messrs. Jackson & Graham for the means to enable him to prove that the most delicate colourings of the richest products of the looms of Lyons, as well as carpets and other fabrics, would not be disadvantageously affected thereby, and they hung up a variety of coloured textile fabrics in the portion of the building experimentally finished to illustrate his views. They and Mr. Jones were then thrown together more and more in the ordinary pursuit of his profession; but it was not until after the 1862 Exhibition that the firm began to have his professional assistance. The first work of great importance was a complete series of designs for the carpets, and wall and ceiling decorations for all the great rooms (fifteen in number) in the palace of the Viceroy of Egypt at Gesch.* It was necessary that everything should be prepared and completed in London ready to apply on the spot, and herein his complete mastery of the principles and knowledge of the details of Arabic art shone most conspicuously in the production of fifteen series of designs applicable as dadoes, dado mouldings, walls, friezes, frieze mouldings, the different sections of cornice mouldings and ceilings, in a style as perfect and exact as is exemplified in the tombs of the Caliph in Old Cairo. An independent multiple, determined by the proportions of each separate saloon, was adopted throughout for all the designs for the carpets, mural and ceiling decorations. Mr. Jones regarded this both physically and mentally as the greatest triumph of his life. For three months, day by day, he worked not less than eighteen hours upon it!

About this time Messrs. Jackson & Graham had the satisfaction of introducing Mr. Owen Jones to Mr. Alfred Morrisson, who required some additions and decorations to his country residence (Fonthill House), where he had a large and fine collection of Chinese porcelain and enamels, comprising many of the finest objects from the Summer Palace at Pekin. The study of these objects was a delight to Mr. Jones, and induced him to publish his work, already referred to, on "Chinese Ornament," which is illustrated by many copies of parts of the objects in Mr. Morrisson's collection. This collection, to use his own words, "opened to his mind a new world of ideas with regard to colouring in the practice of decorative art," the first fruits of which are to be seen in the decoration of the staircases at Fonthill House, in which the purest Greek forms are united with the delicate tones of colour in the finest specimens of Chinese egg-shell pottery. For the convenient display of a portion of these choice objects, a room was built, decorated, and fitted up by the firm in question, from Mr. Jones's designs, in the Cinque-cento style, of which it forms an exquisite example. The chimney-piece and fittings are entirely of ebony, inlaid with ivory, and the ceiling is of wood, panelled and inlaid, the mouldings being black and gold.

His next decorative work of importance, which the same firm executed from his designs, may be witnessed in the finely-proportioned rooms of the Fishmongers' Company. Here, by means of colour, he gave force and expression to the pure Greek details of the building. His own feeling, as expressed at the opening banquet, after the completion of the alterations, was that "form without colour is like a body without a soul." The silk hangings and carpets for the principal rooms and grand staircase here are also from his designs.

But by far the most important and complete work in which he was associated with Messrs. Jackson & Graham is the decoration and furniture of the London house of Mr. Alfred Morrisson in Carlton House-terrace. Here the woodwork of the panelling, dado, doors, architraves, and window-shutters in the outer and inner hall, staircase, and all the rooms on the ground and first floors, is inlaid from designs by Mr. Jones, with various woods of different kinds, the colours of which were carefully selected by him, with a view to perfect harmony of colouring.

The walls are hung with the richest Lyons silks, all specially designed by him, and coloured to harmonise with the ceilings, which may be described as perfect, in the proportions of their geometrical divisions and the designs and colouring of their decorations. The chimney-pieces, too, grates, and fenders; the carpets, and the furniture, which is all marquetrie, were designed by Mr. Jones, and are in perfect keeping with each other. Unfettered by any limit with regard to cost, and working with the full confidence of Mr. Morrisson in his artistic genius, this work was a labour of love to him, and he lavished upon it all his thought and all his knowledge, with this result,—that there are no accidental effects, and there are no defects, either in the association of colours or forms, or the unity of scale in the details of the different objects entering into the composition of a great harmonious whole. We may, indeed, say that no work of equal magnitude of an analogous character, and exhibiting at the same time such perfection of execution in all respects, is known to us, and it forms a monument to the genius of Owen Jones, and an example of the perfection with which such works can be executed in this country when entrusted to proper hands, cost not being regarded. We must guard ourselves, however, from having it supposed that we desire all decoration to be of this character. The absence from it of the human form, of animal form altogether, must prevent it from being regarded as of the highest class of art. In its own way, however, and within its own limits, this particular work is perfect.

Other examples of Mr. Jones's taste and knowledge are shown in his treatment of the hall, dining-hall, and drawing-room at Preston Hall (the seat of Mr. Henry Brassey, M.P.), and also in the decorations of the hall, staircase, and dining-room and library ceilings of his town residence.

Among other works of his we may mention the drawing-room of Lord Home at Douglas Castle as a pleasing example of an entirely original combination of colours; and the principal rooms at Beech Grove, Newcastle-on-Tyne. At Overstone Hall, and at Lockinge, there are also evidences of his power as a designer and colourist.

The last important work executed by the firm in question from his designs, and which is scarcely yet completed, includes the decoration and furniture, carpets, and hangings for Eynsham Hall, Oxford, the residence of Mr. James Mason. Here, as for Mr. Morrisson, the whole of the decoration and furniture was designed by Mr. Jones, and carried out under his directions to a most successful and satisfactory result.

His versatility is evidenced by the plans he prepared for the garden and terraces surrounding the mansion, to the judicious arrangement of which so much of the very pleasing effect of the approach to it is due. We must now, however, bring our notice to an end, though not for want of materials and will to enlarge it. Mr. Owen Jones was a most estimable man as well as a remarkable artist. Those who knew him mourn his loss in both capacities. We are glad to understand that a committee is in course of formation to arrange an exhibition of his works, and to consider the steps that should be taken to raise some fitting public memorial of his name and worth.* At the request of some of Mr. Owen Jones's friends we republish the portrait of him which we gave five years ago.

* Let us add to this record a note that the mortal remains of Owen Jones were interred at Kensal-green Cemetery, where, in addition to the members of his family as chief mourners, there had assembled a considerable number of scientific men desirous to pay the last tribute

EXHIBITION OF THE ROYAL ACADEMY.

THE pictures that have become the temporary property of the bright shilling-paying shoals who could never swim through the whirl of the three months called a season without knowing all about the awfully good, the awfully nice, and the awfully horrid things, always in specific measure to be found at a Royal Academy Exhibition, will afford them more subjects for intermittent scrap conversation than usual. Pictures should be very valuable things, even taken as investment only (when we say pictures, we mean pictures): as floating capital, giving good and rising interest; with no determinable value so long as Presto, Payprice, and Itsures can hold up the hammer. To love pictures is a fashionable passion, even for those who only know what their worth may be by the so many hundreds or thousands of guineas they may have cost them; and for the real lovers of "things of beauty that are joys for ever," the more they have the more they seem to want,—

> "As if increase of appetite had grown
> By what it fed on."

They waver sometimes, if of fickle mind. Frailty's name being woman, she is growing more masculine every day,—yearning for possession,—

> "And yet, within a month,
> Let me not think on't."

So Messrs. Presto, Payprice, and Itsures make a small good thing of it, and a great gain for the next proprietor of the gain, if he thinks it one; for a picture's worth is often,—sometimes, only,—just so much money as will be given for it.

"You have seen that awfully, intensely clever Miss Thompson's picture, 'Calling the Roll,'—or what d'ye call it,—'after an Engagement, Crimea'? Didn't it harrow you? Beg pardon, it's your turn." "Miss Thompson's picture? Ya-as, I saw it; it's awfully good, but I was more harrowed by elbows,—there ought to be a rail." "But I saw it before an engagement: I've booked you three deep, remember." "All right: Charlie Manslow engraved his name for the waltz; so I lost my card and threw him over; I shan't forget you." "Ha'w, don't." "Isn't Millais awfully good? The picture of health?" "Ya-as, he is." "Did you hear that Miss Thompson sold her soldiers for a hundred pounds on the easel, and was offered a thousand on private view day?" "She must have been awfully pleased! Poor, darling, clever creature!" "Yes, I think I'll have some ice." "But, stop, I must tell you; the owner of the 'Roll-call' sent the clever girl who painted it a cheque for a hundred and fifty pounds more, so soon as he knew he had laid his money out well; and it is said the Queen means to have the picture." "What a good, kind man! And how like the Queen!" "Give me my cloak." There are women and women, and men and men; and the world is a workhouse, with many guardians, many overseers. "It is a paradise," says Mr. Leighton, R.A., "and woman a houri." He really paints them as such, and has lately come from the East. "Take the world as we find it," says Mr. Millais, R.A. "It is magnificent and really lovely on the face of fact." And he makes it very evident that he thinks so. But the world is a workhouse, and the best of us are but "casuals," and in just such a fog as Mr. Fildes wonderfully well indicates.

It has become rather a difficult matter to pronounce an opinion if the Royal Academy Exhibition of the year present be up to its average character for excellence or not, with the very frequent assertion in the negative that has recurred in its course during a hundred and six years. Perhaps "average" should be taken as a synonym for expressing a not always very reasonable expectation of what the quality should be for the time, as exemplifying the choicest selection of that special production that the members of this first national institution for promoting the fine arts are the accepted and noted leaders in ministering to the demand for.

Any comparison with previous displays is as unnecessary as ungrateful; for the exhibitions of modern British pictures at Burlington House may be trusted, without being seen, to be always incomparably superior to any others contemporary. It is always good so far as the workmen who provide for it have been enabled to make it so; and, beyond all doubt and cavil, the Royal Academicians, with their Associates,—though some do not yet append to their names the coveted initials A.R.A.,—would be, with scarce exception, the very men an appeal to suffrage would return first as representatives of the living English school of painting. Every time the scythe of the inexorable mower has thinned their ranks, or nearly every time, the school has suffered irreparable loss; for it has been too seldom urged that our art-students have efficient means of education, or great patterns for emulating at home, to leave it probable that we should have a succession of Hogarths, Reynoldses, Gainsboroughs, Romneys, Flaxmans, Wilkies, Hiltons, Etties, Maclises, and Landseers, by which the school may remain to be identified presently. There are those who insist that art should have but one great school; and it would be very feasible too; but though its language is universal, its method of utterance can never become so. If the long-postponed and anxiously-expected wedding of the Real to the Ideal ever came to pass, it would no doubt be found that ideas of the real and real ideas would differ in as many respects as there are nations in the world. But this Utopian view of such possible unity is very pleasing to contemplate as a consummation devoutly to be wished for; then such general content, opinion, and success would prevail, that one of its first effects would be to make the annual construction of any exhibition a labour of love and a delightful recreation.

But opinions and tastes act like tides on any stream—that of success included—and the stream that keeps afloat and moving all crafts, the one connected by the painter to the good ship "Perseverance" amongst them; though the special current that has carried along the ventures of artists of late years would seem to defy any tidal interference even if it were as strange as the one that befell Old Father Thames the other day, when, after imbibing to that extra degree as to become—to make the least of it—inconveniently elevated, he forced his way into peaceable folk's houses, and gave his own police more to do than they knew how to do (this would not be worth mentioning if it were not as a reminder that though he was ba(i)led out, he is not in any way bound to be of better behaviour for the future, and it can only be hoped that this excess will not become a habit). The painters know more of the world than most casual dwellers do, else how should they paint it? And there is epitome in prose, with here and there lines of poetry, that would give a history of any life that could be pictured, almost to be seen on the walls of the Burlington House galleries.

It is always best to take for very good the best of its kind offered; and no doubt the Royal Academy have been actuated by this axiom in very freely distributing expression of regret that want of room debarred them from availing themselves of help from unsuccessful candidates who aspired to share in the glory of forming the great picture-show of the season. This is a very amiable mistake, for in ten cases out of a dozen it is calculated to add to the disappointment it is intended to ameliorate. The difficulty of selecting from such multitude of similar things that it is only too probable the bulk of picture productions rejected "for want of room" mainly consist of, is apparent enough in what may be seen of the sort in walled immunity from taking part in this present instance of never-failing complaint against those who arrange the exhibition of the year. It must seem an audacious extension of the critic's privilege to the judges, who have accepted for temporary society the happy anybodies they may have deemed fit to warrant the distinction and favour, that their own works should be examined like witnesses in proof of their right to judge. Neither favour nor chance is quite to be eliminated from the causes that have decided, and will decide all selection and election, everywhere, and in all times, but barring those who have not been fortunate, and their kind friends who made them too confident, the general opinion must be that the first consideration for those who would be considered teachers as well as masters of art, entails a very just choice, inasmuch that their claim for position will be partly measured by their own recognition of the claims of others. And they are sure to be very well known.

of respect to a fellow labourer, whose unblemished and useful life will long hold a place in the memory of a wide circle of friends. The Royal Institute of British Architects was represented by Professor Donaldson, Sir Gilbert Scott, R.A., Professor Kerr, Mr. Edward Barry, R.A., Mr. Cockerell, Mr. Thomas Wyatt, and Mr. Horace Jones. The Commissioners of the Exhibition of 1851 were represented by Mr. Cole, C.B., and other gentlemen. The Crystal Palace Company sent two of their directors, Dr. Price and Mr. Geo. Grove, together with Messrs. H. A. Smith, Dickie, Rees, and Boate, members of the deceased's working staff in the Fine Arts Department, to testify their grateful respect to one who had done so much for them: whilst amongst the representatives of the scientific and artistic world, whose productions in the various phases of manufacturing ingenuity have been largely aided by Mr. Owen Jones's talent, were Mr. Warren Delarue, F.R.S., Mr. Peter Graham, Mr. Forster Graham, Mr. W. N. Delaine, and others. The Rev. Dr. Peter Maurice, Captain Llewellyn Roberts, Mr. Wild (brother-in-law of the deceased), and Mr. C. T. Wild (his nephew), Mr. F. O. Ward, Mr. Edward F. Pigott, and Mr. Warren W. Delarue, were also amongst the mourners.

ARCHITECTURE AT THE ROYAL ACADEMY.

THE announcement made shortly before the "sending-in" day at the Academy, that in hanging the architectural drawings, preference would be given to those which appeared to be executed by the architect himself,—an announcement supposed to have emanated from a distinguished R.A. architect who is in the habit of making his own drawings for this occasion—does not seem practically to have come to anything. As far as we can judge, the collection this year contains fully the usual proportion of show works, coloured up to the requisite point of effectiveness by the professed draughtsman, the observable effect of the announcement being the conspicuous addition in some instances of the draughtsman's name on the drawing. That the architectural part of the exhibition is more attractive to the general public on the present system there can scarcely be a doubt, any more than that it is of less value and interest to architects than it would be if the vague threat were strictly carried out, and architects compelled to "make their own drawings." The draughtsmen will take a different view; nor would we wish by any means to see at one stroke the ground cut away from under the feet of these often able and valuable assistants to the architectural profession: indeed, for any such design the announcement alluded to came too late in the day. But we must say that a movement in this direction is desirable. The result of the present system is a great want of individuality in the drawings exhibited, which are the work of draughtsmen who have fallen into a certain system of getting up perspectives which gives them a family likeness, even when not executed by the same hand, as some evidently are; added to which are the spurious effect and reputation conferred on works which in themselves may have little to recommend them, and the apparent excellences of which are almost all on paper only. A larger proportion, too, of geometrical drawings combined with plans, would be desirable; a recommendation which may at least be accepted as disinterested, for there is no doubt that the labour and responsibility of "the critic" would be much magnified by having to examine and apprehend the first result of a design shown in geometrical drawings, in place of having only to pronounce on the effect as shown in a finished perspective drawing. The difference would be that in the former case his judgment would be based on what the architect really intends or has executed; in the latter case it is based on what the draughtsman chooses to show him.

The collection of architectural drawings is larger this year than usual, and, on the whole, we should say, above the average in merit, though there are few very striking things. The change, too, which has been made in the *locale* is an advantage.

The churches, which we take first, because they are still the class of building in which the æsthetic side of architecture can be most purely developed, are less numerous than we have been accustomed to see them. Taking them in the order of hanging, we notice as a good drawing Mr. R. Brandon's interior of the "Catholic and Apostolic Church, Gordon-square" (1,068), which scarcely calls for further comment. Another large interior, of a different type, is Mr. Pearson's "Church of St. Augustine, Kilburn" (1,088), illustrating well the preference of its architect for plain and solid building, deriving most of its effect from composition and constructive design; the plain walls are relieved by flat mural painting; the drawing, in regard to effect, is one of the best here, but the perspective is too sharp and sudden, and includes too great an angle, a defect which is rendered more prominent by the drawing being hung too low for a right point of sight to be obtained without stooping. Mr. White's small exterior of "St. Mark's, Battersea Rise" (1,090), shows an outline and grouping well suited to its position on the side of a hill; it is hung too high to be very well seen. The view of "One of the Selected Designs for Emmanuel Church,

Dulwich," by Mr. Phipps (1,100), shows originality in the treatment of the tower, but on the whole wants refinement in feeling and detail. The drawing of the interior of a chapel, built by Mr. J. P. Seddon, with proposed decorations and furniture (1,106), is a very good one in general effect, and will bear examination in detail; the effect of the stained glass is good and well rendered in the drawing; the novelty of sticking out horizontally certain of the pipes in front of the organ is one which might have been omitted, or at least differently managed; there should be something like a designed architectural support for them, instead of their being hung by "tie-rods." Mr. G. G. Scott, jun., sends a pen drawing of a "New Church to be erected in Warwickshire" (1,110), which has character, but is only partially satisfactory. For the most part it is almost barn-like in its plainness. The line of the nave is broken by a double-gabled transept with good effect. The tower is finely treated, with more detail than the church, which, indeed, seems put to set off the tower. The latter would be better without the short spire dropped into the middle of it, like an extinguisher, and with no appearance of design, though not without ancient precedent. The style of the greater part of this church, and some others here, reminds us of what we have often had to notice lately, namely, the affected simplicity of design into which many architects, following a lead, appear to be falling. There is just as much affectation in some of this as in the other extreme of pinnacles and carving laid on *ad libitum*, and the next generation will be wondering how some of the architects of the present ever came to erect such mere barns as some of the churches of which we see drawings from year to year. The flèche in this design should certainly be modified; it is almost studiously poor. Mr. Auld's "Design for a City Church" (1,125), with a front forming a semi-octagon, with large windows on each face, and buttresses well massed at the angles, is decidedly original, and better worth executing than some of the churches we see here which are being actually carried out. The new Church of "St. Peter-le-Bailey, Oxford," by Mr. B. Champneys, (1,131: wrongly called in catalogue "interior" view), shows the same studied plainness which we have alluded to. There is nothing new in the detail; but the grouping is good, and the heavy square tower and angle turret are in keeping with the general character of the building. The "Interior of Christ Church, Westminster Bridge-road," by Mr. Bickerdike (1,132), is a good execution of a somewhat difficult problem in perspective drawing. Mr. Christian's "Interior of St. Mark's, Leicester" (1,138), shows a very highly-coloured interior, with wood wagon-vault. The apse is decorated with mosaic under the windows. The design is somewhat heavy, and is effective rather from the amount of the decoration bestowed, and the excellence of the drawing, than from any intrinsic interest in the architectural design. The south elevation, section, and plan of "Christ Church Cathedral, Dublin, and the Synod Hall connected with it" (1,150), by Mr. G. E. Street, is one of the few geometrical drawings in the room. Mr. Street's restoration of the cathedral is already known through published illustrations, and has been a subject of discussion in our columns; the adoption in the new portions of the peculiarly ugly form of battlemented finish belonging to the indigenous architecture of the neighbourhood, has always appeared to us a questionable thing. The bridge connecting the synod house with the cathedral forms a picturesque feature in the design, exhibiting at the same time the righteous horror of anything like a symmetrical arrangement of windows which its architect more and more encourages, and in which he is imitated by others. A great many of what we should call the vagaries of modern Gothic architecture arise, we feel sure, from not separating, in the study of old buildings, the pleasure of association from that of architectural design. People see a bit of old building showing some singular disregard of symmetry, which takes the fancy; but they forget that the interest in such a case arises mainly from the evidence thus given of some peculiar change in the habits of those once using the building, which led to this derangement, and that in nine cases out of ten the irregularities in which we contrive to find so much charm are historically and not architecturally instructive. When Mr. Street divides his bridge into equal panels, and then puts windows in all but two of them, and those two at one end, we only ask why one end of the bridge should be lighted and the other not. The matter is but a small point in this design, but it is typical of a habit of treatment into which some architects have slipped. Mr. J. O. Scott's "Interior of Church for the Greek Community of London" (1,158), is one blaze of polished marble and gilding, which always makes an effective drawing. The building is an adoption of the Byzantine style. The angle piers carrying the main arches of the dome are well treated, with a single column and narrow arch advanced from the mass of the pier each way, so as to give apparent lightness to the angle pier, while, in fact, increasing the stability of the whole by narrowing the main arch and extending its abutment. Mr. Blomfield's "Private Chapel at Tyntesfield" (1,161), like the last-named design, is a reproduction in point of style, English Geometric Gothic being the type followed here; the general result is what no one can find fault with. Mr. Street's small "Church at Kingstone, Dorset" (1,170), is a very different type of thing, and is one of the best instances we have seen of its architect's power of giving dignity and expression to small works. The main feature is a low, massive square tower, with triple lights on each face in the upper stage, and a heavy continuous "set-off" as a finish. The whole group is effective; the circular west window presents an originality of design in its thick and heavy geometric tracery. Adjoining this is a group (1,171) equally picturesque in another way, though much less powerful, Mr. Pugin's "Study for a Chapel, Bridge, and Lodge about to be erected over the Connecticut, U.S." (so stated in the catalogue). The buildings are half on a little bit of island in the river, and connected by the bridge. As a group it is charming; the tone of the drawing (water-colour) is not, however, very pleasing, nor the execution very satisfactory. In Mr. S. Clarke's, jun., "Church of St. Martin, Lewes-road, Brighton" (1,182), he has made an exceedingly well-meant attempt at solidity and breadth of design. This is only partially successful on account of the details of the tower not being forcible enough, or with sufficient unity of treatment to harmonise with its massive proportions; and the designer has made a fatal mistake in leaving a break at the line where the buttresses join the main wall of the tower, instead of continuing the face of the main wall into the buttress. By this latter treatment the buttress would have been an integral part of the structure, and added stability and weight to it, instead of appearing as a mere addition. We cannot but wonder that this value of an expanse of flush wall-space, in giving the expression of solidity, is so little appreciated among modern Gothic architects. One architect who does understand this value in unbroken wall-space is Mr. Paley (now Paley & Austin), whose, "Church at Milton, Cumberland" (1,129) we ought have mentioned before; though we have seen better specimens of its author's well-known ability as a reproducer of the spirit of Mediæval Gothic. Mr. Deshon's "Competitive Design for Church and Parsonage at West Dulwich" has unquestionable merit; but the church and parsonage are too diverse in treatment, to our thinking, and scarcely seem to belong to each other. A "Study for an Apse and Campanile: proposed Addition to Hampstead Church," by Messrs. Hesketh & Watson (1,196), possesses originality; it shows a kind of Gothicised treatment of an Italian tower, the effect in outline being Gothic, with angle pinnacles or canopies, but the detail Italian. The Gothic element is further continued in a spire, circular on plan, and crowned by a figure; which latter is rather questionable, as it dwarfs the scale of the whole. Under the head of Ecclesiastical Designs should no doubt be included Mr. Burges's model for the decoration of St. Paul's, which forms the centre object in the architectural room. The design evinces much thought and consideration, and the model is very well executed, and will be valuable, we hope, in conveying a more distinct idea than at present generally exists, as to the nature of the scheme in detail, and its probable effect when complete. We have not in this article space to go into the matter as the importance and magnitude of the scheme would seem to demand, but will return to it.

Worcester Cathedral.—Mr. Forrest wishes it stated that he has acted as clerk of the works for two years and a half only, and that his predecessor was Mr. Alfred Weaver.

A NEW CATHEDRAL FOR MANCHESTER.

A PROPOSAL is now before the public in the form of a printed letter from "A Member of the Chapter" to the Bishop of the Diocese, in which he raises the question whether the diocese of Manchester is ever to have a cathedral equal to its wants, and "worthy of the position, and commensurate with the wealth, of the second city of the empire." In the letter he enters into all the reasons why such a building is necessary, and discusses at length the arguments for and against the retention and enlargement of the present cathedral and site on plans accepted by the Chapter.

To this letter the Bishop replies, expressing the most enthusiastic sympathy with the proposal, and his hearty approval of the plans, saying his influence will be exerted to commend them to his diocese, and states his confident belief that every one who sees the scheme and designs "will feel that it is an object almost worth dedicating a life to to get accomplished."

The plans and drawings showing forth this scheme, and approved by the Dean and Chapter, have been for the last few weeks on view in the Chapter-house, and have been seen by many of the most influential residents of the city. They were prepared by Mr. R. Herbert Carpenter, of London.

It is perhaps not generally known that the present cathedral, locally termed "the old church," was, before the creation of the bishopric, the parish church of Manchester, while the Chapter as freeholders of the entire estate have always possessed jurisdiction over it. The style of the "old church" is Late Perpendicular. The plan consists of a nave and chancel of six bays each, with aisles and chapels beyond them on each side, a west tower and a lady chapel at the east end of the choir, of which the sixth bay formed the ambulatory between it and the altar-screen. The other chapels are known as St. John's Chapel, Jesus Chapel, St. Nicholas's Chapel, St. George's Chapel, and Holy Trinity Chapel. Some of these have been much altered in modern times in order apparently to obtain a straight line on the outside; and one chapel, known as Hulme's Chapel on old plans, has been swept away altogether. Externally there are, excepting in one or two places, no remains whatever of the old work; nearly all has been entirely refaced, and speaking generally this has been done in accordance with the ancient details. The West Tower has been, excepting its arch, entirely rebuilt.

The interior, for the reason perhaps that the stone had decayed, is nearly all covered with plaster, and painted. However, when we come to the nave and choir roofs, it is most satisfactory to find them in an apparently very perfect state of preservation, as are also the grand range of canopied stalls belonging to the old Chapter and many of the wooden screens.

The site of the building was most judiciously chosen by the founder on a rocky eminence, above the Irwell, and the building gains greatly from the general lay and disposition of the ground, especially when viewed from the north and south-west, and now that the improvements going on in the neighbouring streets are getting into shape and form, especially in that fine street, Deansgate, the excellence of the choice of site becomes still more evident. Before describing the plans, it may be mentioned that on the north side of the cathedral is Fennel-street, leading to Corporation-street, and adjoining the lady-chapel is a narrow and tortuous footway called Half-street, and between this and Corporation-street and Hanging-ditch are some houses and factories. It is proposed to obtain all necessary powers, and to divert Fennel-street in a more direct curve from Half-street to Corporation-street, and to acquire so much of the property to the east of Half-street, and to the south of the churchyard up to Hanging-ditch, as is necessary to gradually carry out the new buildings.

As regards the Cathedral, the proposal is to build at the east end of the present choir a great octagon lantern tower, of about 60 ft. internal diameter. Eastwards of this is the new choir, of seven bays, with ambulatories on each side, and returned round at the east end behind the reredos wall; north and south of the octagon are transepts with east and west aisles. The great tower will rise in successive stages to a height of about 300 ft.; the first stage above the roof lines will have sixteen two-light windows, forming a lantern to the interior of the Cathedral; between them rise the ribs of the domical vaulting.

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The four great arches of the lantern are of the full height of the vaulting, the four lesser arches are of the height of the aisles and ambulatories. Over them, on the north-east and south-east sides, it is suggested to place the great organ and swell in arches opening into the lantern and choir. The present nave and choir will then form the nave only, and it is proposed to make it of a more dignified proportion by raising the clearstory windows and roof. The chapels would be separated off by screens, and thus the effect of a spacious five-aisled nave will be obtained. The western tower is shown to be raised another stage to give it greater dignity and importance, and opening into it by arches are north and south transepts, to be used, perhaps, as consistory and probate courts; and on the west is a lofty galilee porch with a flight of steps up from Hunt's Bank. Besides the works to the church it is proposed to erect a complete set of buildings for chapter and cathedral purposes on the east side of a new cloister court. On the south side of the cloisters is a great hall for meetings of the synod and other diocesan purposes, with offices and rooms under it, and on the west side of the cloisters for all diocesan and church societies. Besides them will be sets of buildings for the choir, college, and other necessary offices. The great object aimed at is to include all buildings necessary for the transaction of ecclesiastical business in one great whole with the cathedral church.

THE WATER-COLOUR EXHIBITIONS, PALL-MALL.

IN resuming these discursive notes on what is and is not to be seen just now at the two galleries in Pall-mall devoted to the exhibition of water-colour art, it may be mentioned that their discursiveness was quite pre-intended, and they had no such object as a formal notice of the present collections' contents. It is much to be wished that the practice of this art that is allowed to be English *par excellence* should be applied to far more important use than is seen to be the case year after year, and that it should be extended beyond the limits assigned it in a supposed inferiority to oil painting as a means for doing great things. The question is if its resources ever have been thoroughly displayed, with more particular reference to what history and narrative painters have done with the medium hitherto; for it would seem heresy to believe that in its application to landscape-painting the present perfection attained could ever be surpassed.

So long as that genuine love of nature prevails that is characteristic not only of English artists but of the English people generally, a *forte* in landscape-painting is likely to continue with us; and if it be not very frequently emphasised by the appearance of a Wilson, a Gainsborough, a Constable, or a Turner amongst them, there are those in numbers who testify to the probability of the same soil producing some extra fine growth at any time hence. The seed may be latent, but not lost. This general "genuine love of nature," no doubt, dominates the painter in two senses: so far as he delights to paint such purely simple phases of it as most readily appeal to his and a universal recognition—practice with observation have made his work for him a pleasure long ago—for one; the perfect satisfaction that any thorough transcript of, even, the most purely simple phase of nature, so long as it be a pleasant one, would secure from those who love it in all phases, for the other. Easy identification is the pass-word to such pictured success; and out of a hundred appreciators of Mr. H. G. Hine's beautifully soft sunny drawing of "Folkington Hill, Sussex" (133), for instance, at the Institute of Painters in Water Colours, scarcely four of these but what would prefer it to anything they could see by Richard Wilson. Girtin or Cozens would have about as much chance of being valued by any but artists now-a-days, as Stothard of being accepted for a book illustrator; and yet they will be cited as exemplars so long as the tradition may endure that it is right to accept them as such. It is very certain that many who bow to given opinion are stiff in their own, often; and only bow because they know the weight of opinion, the respect due to an honest opinion.

A forty years' retrospection is no great feat of memory for some of us who wear spectacles, though so long is the bigger half of man's allotted time in this world. It may be quite natural and easy to conjecture what the relative position of the Institute of Painters in Water Colours might have been to the senior society had not secession from the one to the other respectively weakened and strengthened them, and if other cause of loss of less possible avoidance had not happened to the junior. The exhibition at the Institute is nearly, if not quite, as much indebted to its president, Mr. Louis Haghe, as the Society is to Sir John Gilbert; for two of the most prominent drawings are contributed by him amongst the seven or eight examples of his well-known style to be found here. There are few who could compete with Mr. Haghe in depicting ecclesiastical architectural interior; and, whether giving in all its elaboration fanciful Gothic carving, such as the "Roodloft in the Church of Dixmude, Belgium" (65), is curiously remarkable for, or more than indicating the grand mural decorations of the Sistine Chapel, by Michelangelo (142), he is as conspicuously admirable as ever. To Mr. Edward H. Corbould, likewise, the success of a display here is sure to owe something more than a nominal support. Chaucer's "Canterbury Pilgrims" (129) have before now given him the opportunity of showing his knowledge of fourteenth-century manners, customs, and costume, though it had not arrived at such a pitch as the present illustration indicates, and in which all and everything is as picturesque and perfectly appropriate as in a "Kean revival" of former times, or a crowded scene at Covent Garden theatre, under Mr. F. Gye's management now. Mr. John Absolon, again, is inseparable from all recollection of this Society,—he is as natural, and nice, and national as of yore. "The Gleaners" (71) are cleanly-washed, but not hyperbolic, specimens of Kent or Surrey Ruths, either in vestment or feature, who, with their many sisters, show their parentage very plainly; so nearly only as Mr. Absolon can make any one of them appear plain; for he would have to go long miles out of his way to make them in the least degree ugly. He is the Herrick of painters,—

> "He sings of brooks, of blossoms, birds, and bowers,
> Of April, May, of June, and July flowers."

Of May-poles, too, occasionally, and, as now, of harvesters, as he used to do of pretty milkmaids and jolly anglers, to the detriment of all faith in the beatitude of other rural existence, saving that in merry England. It is all very well for a clever draughtsman like Mr. Guido Bach to add more mythic belief in the possible joyousness of foreign peasantry: plump and strong as his Italian maidens, men, and old people look, headed by a puffing piper, and a picture of the blessed Virgin, they could no more withstand five days of a "lock-out" than a cross message from the Pope. The "Vintage Procession in the Campagna" (181) is a very clever, large sketch, but looks no more real in its embodiment, or significant of proud and grateful triumph, than a British trade-union's convocation marching in Hyde Park on a Sunday. Continental schools' teaching has evidently affected Mr. James D. Linton: he makes so much of nothing, and does it so well. The first impression derived from an inspection of his beautifully-toned and highly-finished drawing of "The Lotus Eaters" (58) is similar to that of a visitor to the green-room of a theatre, wherein the company assembled, dressed and ready with their parts, wait but the call to play them perfectly, all seeming in fit form to act when their time comes.

They are all positively awake to the fact of having something to do presently, and if it be to give the artist's meaning for keeping their stage waiting so long, it will be hard work enough. The next impression is, that such wide-spread means to no purpose at all can leave no impression whatever. It is a wonderful dream of performance, however, in the days when patience is so scarcely to be counted amongst common virtues; and it may be almost accepted as a satire to illustrate the all-in-all of a picture's worth now,—elaborate general completeness of everything, and nothing in particular.

It was once suggested by a very clever painter that there was a business open to a wide-awake reader with a big library, who could furnish subjects to which special artistic property might be most readily applied. Cruster had bought for thirty guineas a suit of sixteenth-century armour, and had a chair and six yards of tapestry, with a gown said to belong to one of Katherine Parr's ladies in waiting, and a lute, and some fire-dogs and andirons of the period. How could he apply them by book? Span had gone in for Anglo-Saxon, and had got a lot of illuminated MS. learning with a taste for cross garters, knowledge of pottle-shapes, and a good telling guess of how they prototyped dining-room illumination when fingers were forks. How should he use his learning? Furlow, who was sick of portrait, wanted to do history. His wife was very jealous; so his only female model was light-haired. He had a St. Bernard's mastiff, a monk's habiliments complete, with any amount of point-lace; how could he use these? And then Drippet, with a cousin a "costumier," would be glad to know of a lot of subjects.

There is no doubt it might be a business, and then Mr. Andrew C. Gow might have been supplied with a better means of employing all the trouble and time "Lord Foppington's Levée" must have cost him (50). Mr. Gow has shown no conception of the butterfly beau: his portrayal might pass for the likeness of the poet Cowper, who, however hare-brained, was no Foppington. In no respect does this comparatively quickly-arrived-at partial similitude with former and better work fairly represent Mr. Gow.

When the Royal Academy repealed a law, and left painters eligible for election to their ranks, if belonging to any other society, they did more harm than good to all other societies but their own; and it is a question if they have advantaged themselves very much in this respect, though the law was rightly repealed, and with most liberal views. It has very observably affected the water-colour societies.

If such capable men as Mr. Walker, Mr. Watson, Mr. Gow, and Mr. Green could be prevailed on to do with all their might the best they could to dignify the character of water-colour art,—it deserves it of them,—shunning for a time the very smell of copal and turpentine, there would come a fresh, if not a new, era for it, with augmented renown for them.

Mr. Hugh Carter shows some power of a good old-fashioned kind in "A Fisherman's Home, Schweningen" (23), similar to that of Mr. J. Israels', whose single figure, "In the Orphan House" (47), gives an idea that the charm of this and cognate performances exists much in what is left for the imagination to supply.

THE ALHAMBRA, GRANADA, AND ITS ILLUSTRATOR.

THAT we northern nations are "progressing" is certain, but to say what to has perplexed even a prime minister. Whatever this progress may indeed mean, it is quite certain that it does not always imply the same thing everywhere, nor do all nationalities progress in the like way, or at the same rate. North and south are different. Spain, for example, does not seem much inclined to "progress" as we do, yet have the Spaniards had a progression of a singularly and not a little instructive kind—indeed unique, and poetic, and romantic, and, when looked at closely, hardly to be believed. *Oriental* romance has entered Spain, and left behind it memorials which no other European country can boast of. The lamented death of Mr. Owen Jones, who did so much to make us acquainted with these memorials, may be our plea, if any be needed, for dotting down a few facts and thoughts about it. It is well worth a little attention for its own sake, and will serve to show how very different has been the historical progress of humanity even within the confines of Europe in all things—in art and architecture.

It would, perhaps, be impossible to find in the pages of history a stranger story than that of the dominion of the Moors in Spain, in its history and doings, in its origin and in its ending, in its art and architecture. It seems hardly like reality, but rather as an unsubstantial dream, and even the very material architecture, and of which we may yet see the remains in the Alhambra, in Cordova, and other places, seems to be rather like some poetic fancy than places where men lived and worked, and went through all the matter-of-fact duties of ordinary existence. If ever proof were wanting that architectural forms and arrangements might be *poetised*, here most assuredly it is, and the lessons to be drawn from it are neither few nor far between. Let us glance at one or two of them.

Spain, says Gibbon, in a state savage and disorderly, had resisted for two hundred years the arms of the Romans, yet was overcome in a few months by those of the Saracens. These invaders were not a little surprised at the remains of Roman magnificence which they saw on all sides around them, and it was but fitting that such a race should be ready with an art and architecture of their own worthy to rival that which they saw about them. That they were

able to do this we see in the remains of the palace of the Alhambra,—indeed, more than equal them,—for Mr. Jones affirms that this style of architecture of the Moorish conquerors of Spain possesses all the refinement and grace of the Greek, and even excelled it in variety and imagination. It would be difficult, indeed, to find anything in architecture, anywhere, more exquisitely finished, and with so high a sense and feeling of the beautiful: so near to ideality.

It may be as well to remind those who cannot remember all things, that the Alhambra, or the *Red Castle*, is, or was, a *fortress*, in which was the famous palace of the Moorish kings. It is magnificently placed, as is the Athenian Acropolis, and is thought by some to be unrivalled in position and surroundings. The exterior, by the way, studded with towers, is almost as remarkable as the interior, though in a different way. Nothing can possibly be more "picturesque," in the truest sense of that word, than it is; and the mode in which the walls and towers fit into each other, and rise from the uneven surface of the ground, on which the whole structure stands, cannot be surpassed. It had four entrance-gates,—the Tower of Arms, the Tower of the Catholic Kings—a name which it must needs have got after the final fall of the Moors,—the Tower of Seven Stories, and the Puerta de Justicia, or Gate of Justice, so called; and this in itself is not a little noteworthy, from the antique practice — one of the oldest of doings in this world, and everywhere to be found all over the East—of the king sitting under "the gate," at stated times, to administer justice to all and every one. A remarkable gateway it is, in very many ways, structurally of concrete, brick, and marble. It was built in the year 1348 A.D.; in the "glorious month of the birth of the Prophet," in the year 749. It has written over the inner doorway, "May God make this gate a protecting bulwark, and write down its erection among the imperishable actions of the Just." It is melancholy to think of what time and the course of events sometimes do with the mightiest of man's doings, for there are, in this once enchanted palace, even now going on three, at least, baneful influences,—neglect, restoration, and misuse.

The ancient citadel is now used as a receptacle for convicts, and *neglect* is apparent enough where no restoration is going on, and that restoration, where it is persisted in, is, judging from some photographs we have recently seen, of the usual disastrous character in such work. A mere mechanical reproduction by men who know nothing of the style of the old architecture, and who cannot enter either into the spirit of the work or into the *handling* of it. They are doing the work which artist-workmen only in the true sense of the word can do. It is infinitely worse than the neglect or the misuse. A great deal of this wonderful place has for ever disappeared, as the great Mosque, and the house of the Cadi, which existed during the occupation of the French in 1812, but of which now no trace whatever can be discovered. We owe not a little to Owen Jones for what he has recorded in his folio volume; but still it is much to be regretted that he did not go a little more deeply and thoroughly into the *constructional* part of this unique building. A working-man's drawings indeed are what we should like to see,—the hand-work of the workman and then the polish of the artist hand. Nothing, we repeat, can be more deplorable than the restored work as seen in the photographs. Surely the Spanish people should, or the world at large might, feel it a pride to *protect* these wonderful ruins from destruction—to *preserve* them *as they were left*. It will be needless to attempt to describe the chambers and halls that are left of the Casa Real, as the Court of the Fishpond, near to the Renaissance Palace of Charles V., and the place of the Cisterns, and the Hall of the Boat,—a corruption from the Arabic "Berkah," or "Blessing," from the fact of the word "blessing" being so many times repeated on the walls of it. Within the Tower of Comares is the celebrated Hall of Ambassadors, 37 ft. square by 60 ft. high. The Court of the Lions, with its pond and marble fountain, and which has been in part reproduced by Mr. Jones, at the Crystal Palace: it is 100 ft. long by 50 ft. broad. This celebrated court would seem to have gone through the world-famous process of "whitewashing," more than once, so that that preserving nostrum is not confined to this country, or to Gothic buildings. We need but mention the Hall of the Two Sisters, the Hall of the Abencerrages, and the Hall of Justice. It is sorrowful to think of how much is gone, for, as Mr. Jones reminds us, on comparing these remains with other residences of Eastern sovereigns, such as the Seraglios of Constantinople, much is found to be wanting,—there are no traces of the number of apartments needed for guards and attendants, and the Hareem is totally wanting. Much probably might come to light by a little judicious and careful digging, as at Jerusalem and other famous sites all the wide world over. It is a curious circumstance that the palace of Charles V., to make way for which so much of the old work was destroyed in 1526, was never completed, or even roofed in. The genii of the old palace, may be, rose up during the night time to undo the work done in the day. The palace was commenced in 1248, by Ibnu 'l Ahmar, and finished by his grandson, Mohammed III., in 1314, so that some years were occupied in the building of it. It would be most interesting to see a little more closely into its practical construction; the tower walls are of concrete, the interior walls of brick, the columns of marble, and the ornamental parts and details of gypsum; the mosaic pavements and dados of baked earth and glazed earthenware, ceilings, beams, doors, &c., of wood.

One of the most instructive lessons to be found in the courts of the Alhambra is in the inscriptions interwoven with the ornaments, and nothing can surpass the ingenuity with which this is done, or the appropriateness of the inscriptions themselves. One of their favourite writings, "Look and Learn," was full enough of practical application, for to *look* at the wall surface was indeed to learn, whether you would or no. These inscriptions, according to Mr. Gayangos, who worked out this part of the subject, are of three kinds. Ayát, or verses from the Koran; Asjá, pious sentences; and Ashár, that is, poems in praise of the builders or owners of the palace. The two first are written in the Cufic handwriting, and are so managed that they can be read from right to left, and *vice versâ*, or upwards and downwards. The long poems are written in the African character, with the utmost care and attention,—no letter is wanting, and all the grammatical signs are duly inserted. They serve to show how this architecture of the Moors was bound up with the religious habits and thoughts of the people: the architecture, in short, expressing materially those feelings and thoughts. These halls and chambers were open books, wherein all might read wisdom on their walls who would; and it was no mere poetic flight when it is said that in these apartments are "so many wonders that the eyes of the spectator remain for ever fixed upon them, provided that he be gifted with a mind to appreciate them." In these days of universal *writing* of some kind or other, advertisements, and huge posters, might not some instruction be got from the old Moors, in the way of correct taste, and ingenious letter-forming and writing? Compare, by way of testing artistic progress, a wall of Alhambra inscriptions with the wall-paper lining of our great railway stations.

It is not a little instructive to compare the final outcome, so to phrase it, of two such opposite "civilisations" as that of the Moors of Spain in the past centuries, when the Palace of the Alhambra was in its full glory and prime, and with all its picturesque surroundings and uses, with that of the *scientific* outcome and final results of the London of the latter half of the 19th century. In the old Moorish Palace a fine art and architecture in a certain indigenous style may be fairly said to have arrived at a state of completeness and harmony almost perfect; proving how near to artistic perfection it is possible to bring art—and to satisfy the artist-mind. It is most certainly not everything either in art or architecture; but it is a phase of art and architecture which it is a real pleasure and delight to contemplate. It tells us, even in Owen Jones's book, what it was that the men in old Spain could do, and what it was such men could and did progress to. And we may well and usefully ask whether in an architectural way we of this age can accomplish so much—so uniformly harmonious, and so full of classic thought and wonderful skill of hand. But it is in science rather than in original art and creative art that we in this age excel in such things as the elaborate mechanism of the telegraph, and in the conveyance of thought and written thought. It would be a curious thing to pass from the halls of the Alhambra, were it possible, so rich in artistic thought, to the bald rooms, so full of science, of the Post Office. Thanks to Owen Jones, we are able, in a certain sense, to do this, and to compare art with science! Which is mentally to be the most prized may remain a lesson for the curious, and may lead them to study this great book of the Alhambra. They cannot do better, as we can testify.

THE NEW TATTON ARMS HOTEL, NORTHENDEN.

THE new Tatton Arms Hotel, Northenden, near Stockport, although not quite finished, has been inaugurated and temporarily prepared for visitors, 108 being enabled to partake of a collation which was laid in the assembly-room. The new erection is built on a parpoint stone base, with polychrome brickwork above, having projecting diapers, quoins, and moulded string courses, with Beeley-moor stone dressings to doors and windows. The roof covering is formed into a diaper, with green, amongst blue slates; the walls are built hollow, and bound together with iron ties; the windows have plate glass in the lower portion, with leaded quarry glass in the upper. Some of the timber work of the gables is projected on moulded corbels, while others are decorated with the conventional English roses and incised ornaments. The building is planned that it may be easily enlarged at a future date. Attention has been paid to obtaining the best views from the windows, which embrace the river Mersey, with its wear, boating, and bridges, the corn-mill, the Yorkshire and Derbyshire hills, Didsbury church, &c. The chimneypieces of dining-rooms, bar-parlour, and tea-room are of stone, designed in character with the building, and carved in spandrels with the vine, barley, and hop plants. In the basement story are liquor-stores, large back-entrance porch, kitchen, and offices. On the ground floor are two dining-rooms, separated by a movable partition, which, when taken down, converts them into one assembly-room, 31 ft. by 22 ft. by 13 ft. high. There is on the ground floor a spacious entrance-hall and front staircase, 22 ft. 2 in. by 12 ft. 7 in., wainscoted, with stairs, newels, balusters, and an ornamental open-timber roof of pitch pine, which will be varnished.

The hotel and outbuildings have been erected from the designs of Mr. James Retford, of Manchester and Northenden, architect, under the supervision of Mr. Thomas Worthington, the land-steward, and who has also planned and executed, with the workmen on the estate, the terraces and grounds about the building, and the excavating and drainage required.

The various artificers' trades have been contracted for separately. Mr. H. Chandley, of Gatley, was the bricklayer; Mr. J. Taylor, of Manchester, the mason; Messrs. Brundritt, of Didsbury, the carpenters and joiners; Mr. Walton, of Altrincham, the plumber, glazier, gasfitter, and bell-hanger; Mr. Bardsley, of Cheadle, the plasterer and painter; and the grates have been supplied by Messrs. J. M. & W. Leigh, of Manchester. The new building will be completed in a few weeks.

A NEW RAILWAY STATION AT ANERLEY.

THE present station of the London and Brighton Company, at Anerley, is a very small and inconvenient structure, there being neither waiting-rooms nor other general accommodation; and as a large and constantly-increasing traffic is daily arriving at and leaving this station, in consequence of the extensive building operations which are going forward in the neighbourhood of Anerley and Sydenham, the directors have decided upon the erection of a new and much larger station, fitted up with spacious and convenient waiting-rooms, offices, together with covered platforms, and the works are at once to be commenced. The engineer is at the present time occupied with the preparation of the plans. It appears that one reason why the building of the new station has been delayed is the difficulty of getting work executed in these times of strikes, and the rise in the price of materials.

Stone.—We notice that Messrs. Charles Denham & Company, stone merchants and quarry owners, of Halifax and Bradford, Yorkshire, have purchased the well-known Robin Hood, Potter Newton, and Scott Hall Quarries, with saw-mills both at the quarries and at Leeds, lately belonging to Mr. B. Gill.

Lambeth Pottery.

ON SOME RECENT INVENTIONS AND APPLICATIONS OF LAMBETH STONEWARE.

In the course of a paper on this subject by Mr. John Sparkes, at the Society of Arts, the lecturer said the history of the more recent development of stoneware decoration in Lambeth is this. In 1854, the Lambeth School of Art was established by Canon Gregory, with the intention of giving his parishioners a means of gratifying their taste for drawing in its most elementary form. It was thought that the potters of Lambeth would take advantage of their opportunities in this matter. This part of his plan, however, cannot be said to have come to any large practical result, as only one potter entered the school.

In 1856, I took charge of the school, and through the introduction of my potter student obtained access to some of the Lambeth kilns. I made a series of experiments with a view of ascertaining whether colouring matter could not be made to adhere into incised lines, and whether the principle of stopping out, with a greasy pigment, that should dissolve and disappear in the kiln, could be applied. These and other experiments all answered to a certain point, and only wanted the practical energy of a manufacturer interested in the artistic perfection of his ware to have been brought to a successful issue.

A few years later I obtained an introduction to the firm of Messrs. Doulton, and was able to assist them in the execution of certain heads which were modelled in the Art School by Percival Ball, who subsequently obtained the highest distinction in the Royal Academy, and is now a rising sculptor in Florence.

After this, the Paris Exhibition of 1867 made its demand on the skill and enterprise of the English manufacturer, and the firm made some jugs and ornamental forms of vases with extra care, but with no great attempt to do a work of the highest class. It was at this period that Mr. Edward Cresy, a friend of Mr. Doulton, suggested several of the forms and gave designs for some of the jugs that were sent to Paris. The moulded shape and this classic shape are examples of his work. His culture and high taste enabled him to suggest to Mr. Doulton the line that the decoration of his material should naturally take. I am glad to be able thus publicly to acknowledge the deep obligations I owe to his ready aid, his accurate knowledge, his practical grasp of all questions of art or industry. I, among many friends, mourn his untimely death; we deeply regret that a life so useful, not only to this particular development of which I am speaking, but to the whole of the metropolis, should have been so suddenly cut short. It is a constant grief to us, as one beautiful thing after another is brought from the kilns, that Edward Cresy cannot share with us the delight we experience. I cannot withhold this feeble tribute to the memory of as true an artist as ever lived. The character of the ware exhibited in Paris was perhaps due to the fact that the highest practical excellence in manufacture has been reached. Vessels indispensable to chemical manufactories of the country, and others valuable as useful additions to the comforts and necessities of household demands, were produced at this time with a perfection in manufacture never before attained.

But the art field was as yet uncultivated. A few desultory experiments made by scratching the green clay, done by two or three students of the Art School, were always being made. These are all lost; but comparatively simple as the ware in the Paris Exhibition was, it attracted wide recognition, which stimulated Mr. Doulton's efforts to further production. This hearty recognition of the attempts to ornament a simple material was, no doubt, due to the fact that the utmost simplicity of means was prescribed, and for the most part a graceful form was covered with the concentric line of parallel "runners."

The experience thus gained through the friendly criticisms of the foreign press, was soon to be utilised. The International Exhibition at South Kensington in 1871 was the spur to new trials. The necessity of producing patterns really artistic, but with the full recognition of the colour and peculiar character of the Lambeth ware, led to the adoption of the scratching in of patterns on the ordinary brown stoneware body and filling in the scratched lines with colour. The exhibition of these simply decorated wares attracted attention, and the critics, and amongst them I believe Mr. Drury Fortnum, called the production Sgraffito ware. It was found convenient to retain the name; it had the recommendation of describing the method used in its decoration. This early name has been supplanted by another. The whole class, whether scratched in lines or ornamented by applied forms, is now called Doulton ware.

The various plans open to the artist in producing the effects attained are briefly these:—

1. By scratching in the pattern while the pot is still wet, very soon after it is removed from the thrower's wheel. The line is scratched with a point which leaves a burr raised up on each side. This is useful, and serves to limit the flow of any colour that is applied, either within the pattern or to the ground that surrounds it.

2. At a later period, when the vessel has left the wheel twenty-four hours, the clay is too hard for this treatment. In this condition a burr is not turned up, but breaks off and leaves a broken blurred edge. When in this state the ware is scratched with an implement which scoops out a line, and delivers the clay that is removed cleanly away from the cut. It makes a clear excised depression, with no burr; it too has its own beauty and subserves a use. Colour applied to the pattern, or to the ground, flows into it, fills it up, and is darkened by its deeper thickness at the place where a line crosses it.

3. Carving away a moulding or collar that is left on the ware by the thrower or turner is a fruitful source of excellent light and shade effects. This system is not only applicable to mouldings, but also to flatter members, as, for instance, where a row of leaves is first turned in a mass and carved in detail.

4. Another method is by whitening the body. But the material used for this purpose is of too short a texture to allow of ornamentation by the first method, viz., by scratching the wet clay with a point when half-dry; however, it is tough enough to be decorated with patterns taken out with the excised line. In this body we observe a difference from the ordinary brown-ware body. It has a less affinity for the soda in the process of glazing with salt. It does not shine with the full glaze as the brown ware does; it has what is called a "smear" by potters. On the other hand, it takes the blue colour much more kindly, from the circumstance that the yellow or burnt sienna-coloured body of the ordinary ware is absent, and also that a certain natural relationship exists between the blue grey of the body and the deeper cobalt blue with which it is decorated. There is a harmony of likeness between them. This, too, is doubtless the cause of the pure deep blue on the old Rhenish ware.

5. Another system becomes imperative when a vessel of ordinary dark brown clay is dipped into a slip, or coating, of a white colour. It is obvious that a cut made on such a vessel would expose the brown colour of the body made visible by the removal of the white covering. This method offers many varieties of treatment, with or without the addition of colour to the cut surface.

6. Now, in addition to these various methods there is still another, which was extensively used by the old Rhenish potters; it is by the application of dots, discs, flowers, borders, &c., by a process of sealing on a form of clay usually of a different colour from the ground, from a mould, much in the same way as the impression of a seal is made in wax, with this difference, that the clay seal is made to adhere to the surface on which it is pressed, the clay (or wax) being spread on the seal, not on the ware (or paper).

7. Similar in principle is the method of

cutting in patterns from a mould. Such lines of sharp environment serve to set bounds to the little rivulets of flowing colours, when fused and fluid by the intense heat of the kiln. They seem to limit the flow, which, if not thus checked, would run down the surface of the vessel.

8. Again, it is quite possible to stamp or seal on a disc, or series of dots, with such a material that will burn away with the fierce heat and leave a small circular inlay of beautiful crystallised brown-grey substance, flush with the surface of the ware. This method opens up a new field of decoration not yet developed.

These eight heads of methods seem to classify the schemes of decoration applied to the Doulton ware up to the present time, but scarcely a kiln is burnt off that does not yield a suggestion of a new line of trial for new systems, and these are stored to be taken up in the future as the demand for newer methods is made.

In the course of the growth of this new branch of manufacture, there have been one or two clear principles laid down for the guidance of all engaged in it. One is, that there shall be no copy of old work. We have taken old work, it is true, as our guides as to processes, as to the methods of scratching in of patterns, as to the sticking out of dots or bosses, and as to the plan of colour, but there our dependence on the old work has ceased. The endeavour has been constant, to work on the principles observed in the works of the old patterns, to use their experience in their treatment of soft clay, to start with all the advantage their practice gave us, but to imitate nothing.

The second principle was to make no duplicates. It was felt that the art value of each piece would be found in the thought and skill bestowed on it. Neither thought nor skill, nor the finest perception of beauty, can make their mark on a piece of pottery that is mechanically reproduced. Thus each piece is unique, its artistic value is not, nor ever can be, lessened by the repetition of its decoration on the same or other forms. The sole exceptions to this rule are found when a pair of vases is required, or when a copy of a fine piece is required to make good the loss of the original.

It is the deliberate aim of all, those who plan the work and those who execute it, to bring about the greatest amount of variety and originality; but other causes besides deliberate intention come into play to aid us in giving the originality to the ware we so much desire to see. These are accidental, from numerous causes difficult to classify; more or less exposure to the fire, more or less shelter from a draught in the kiln, more or less salt in the glazing process; all these causes, and others, may, and do sometimes set at nought the most elaborate plan of colour, and ruin the best intentions. But there is a set-off in this, for it not unfrequently happens that some of the very best effects of colour we have obtained have come from the partial burning away of the pigment. It is especially beautiful when blue, burns at the edges, and comes from the kiln with its exposed edges, fading into green or brown. These accidental effects are often exquisite.

The artist who has given to the new ware one of its strongest characters is Miss Hannah B. Barlow. She was introduced to me some six years ago by Miss Rogers, a lady who has written a most charming little work on "Domestic Life in Palestine." She is the daughter of Mr. Rogers, the well-known wood carver. An artist herself, she had an artist's quickness to perceive that her young friend, Miss Barlow, was destined to do good work in art. Miss Barlow's quick sketches of the creatures you see here show an intense feeling for the spirit of the beasts and birds represented. These etched out figures are, so to speak, instantaneous photographs of the animals;—a certain Japanese faculty of representing the largest amount of fact in the fewest lines, all correct, and all embodying in a high degree the essential character of her subject. Yet there is little tendency to run into a picturesque treatment, but the fitness of her work for the manufacture, the recognition of the limitations under which the designs are made, are eminently kept in view in all her work.

The artist who has done greatest service to the arts of all kinds in Lambeth is George Tinworth. He was originally brought up as a wheelwright, under his father's mastership. He had early tendencies to be a sculptor. These were shown by his untutored carvings of Garibaldi and other heroes of the time. The carving of these things formed the occupation of his midnight leisure. His father, deeming these works of art dangerous, as likely to prove a bar to the proper attention his son ought to give to his wheelwright business, broke them to pieces whenever he found them. An arduous childhood had educated in him a deep patience, which has borne wonderful fruit. After his father's death, he tried to carry on the business single-handed, but he was unsuited to the work, mentally and physically. He had entered the Art School some time before this, and I was happy in being able to introduce him to Mr. Doulton as a modeller suited to his needs. His first works were some large medallions modelled from some of the Syracusan and Terina coins. These were done with astonishing spirit. When the demand for artistic stoneware came, his general grasp of the intention enabled him to do works that were more than equal to the occasion, and since that time he has done some of the best pieces the factory has produced. He prefers the clay soft from the thrower's wheel,—so soft as to be too tender to handle. His delight is a spiral band or ornamental ribbon, sometimes deeply interdigitated, or elaborately frilled. The ornament usually covers as much surface as the ground, and creeps or flies over the surface in wild luxuriance; bosses, belts, or bands of plain or carved moulding keep this wild growth to its work, put it in its place, and subject it to its use. No two pots are alike, and, although he has done quite a thousand, all different, he will still produce them in endless variety out of the same materials. Of course no one could produce such ever new combinations unless he had invention. In his art as a modeller he has achieved marked success; and I trust the forthcoming exhibition of the Royal Academy will prove his right to recognition as an exponent of religious art, such as seldom arises in any community in the present day.

I have said that the utmost care and the greatest artistic skill would be simply valueless if the actual details of manufacture were not equally cared for. This, however, has been done in a remarkable manner by those by whom Mr. Doulton has surrounded himself. All that has been accomplished in colour is due to Mr. Rix, who, by incessant experiments and cautious intelligence, has produced blues and browns which equal the ancient ware, and are in some senses superior to them. He has also introduced some new tints, notably a pink and green, which have the rare merit of withstanding the intense heat of stoneware kilns and the decomposing vapours of the salt. He too, has organised the class of young girls who do the subordinate part of the work, such as the sealing on of dots and bosses, and has thus rendered it possible to produce these highly finished hand-works at reasonable prices.

What a small school in a Lambeth lane has done under all kinds of adverse circumstances surely could be done, in a different form no doubt, by every school in the country, and would be done if masters and managers had the self-dependence that would allow them to say they would have no regard for a South Kensington regulation if it went clearly against the best interests of their school—a self-dependence that would lead them to consider, first, the welfare of their students and the demands of local manufactures, and last of all, whether their students were to be worked down to the South Kensington standard, on which it grants its "payments on results."

It is unfortunately the case that the manufactures and the art school are, in nearly every case I know of, antagonists. South Kensington does not take account of manufactures. The aim of too many art-masters,—for whom every excuse is to be made,—is to work their students to the South Kensington standard for payments on results: that done, all is well. They get a handsome subsidy, and a congratulatory report from head-quarters. But what have the students got, and how is the manufacturers' demand for artistic help met?

The secret of this failure to meet the wants of the day lies in a nutshell. All great schools of ornamental art have either grown up side by side with great high-art schools in painting, sculpture, or architecture, or they have been actually produced by the active life of one or all of these great arts. The study of the human figure is the only basis on which a truly great school of art can ever rest. The greater includes the less. The training in many arts that the figure-painter goes through produces at the same time the designer of ornament. He has but to change his practice; his principles are common to both sections of art.

DIFFICULTIES IN ARCHITECTURAL PRACTICE.

THE ARCHITECTURAL ASSOCIATION.

At a meeting of the members, held last Friday evening, the 1st inst., the President (Mr. E. J. Tarver) in the chair, the following gentlemen were elected members:—Messrs. H. C. Harris, C. Owen, and W. Bentom.

The Secretary (Mr. Bowes A. Paice) proposed a vote of thanks to Mr. Whichcord, the architect of the St. Stephen's Club, Westminster, for allowing the members to visit, the building on the 25th ult.; and to Mr. Conder, managing assistant, for conducting the members over the club and explaining its different features.

Mr. Paice then stated that the Association would make its next visit on the 9th inst. to the new Home and Colonial Offices, by the kind permission of Sir Gilbert Scott.

It was then announced that on that evening the members had arranged that the annual excursion this year would be to Paris; and that Mr. Sharpe had prepared a most interesting programme for them. They purposed starting the third week in August, and the expenses were roughly estimated at 8*l.* each.

Mr. J. S. Quilter then read a paper entitled, "Some of the Difficulties in the Study and Practice of Architecture." In the course of his remarks he said that the subject he proposed to treat of that evening was suggested to him by the valuable course of lectures lately dalivered before them by Mr. T. Roger Smith, and also by a paper on the popular opinion of architecture read last session by Mr. F. Chambers. The first difficulty which beset the young architect, affecting the whole character of the profession, was the great extent of the field of knowledge that an architect was required to cultivate, the architect having to combine in himself the engineer with the artist, and to study at the same time both the science of construction and the art of design. This was a difficulty not met with in any other profession. Many examples might be quoted in proof of this of the various professions, especially in the higher branches; for the architect must be equally prepared with the painter and sculptor to devote his attention to colour and to form, whilst with the engineer he must be able to calculate the strength of the various materials he employs, and the best methods of making use of the qualities that each possesses. His knowledge of law must enable him to define the limit of a contractor's responsibilities, or the rights of an adjoining owner; and he even competes with the doctor of medicine in his knowledge of the rules regulating health, and must be prepared to suggest every sanitary appliance that might be necessary, either to sustain life or to remove the evils of disease. Under these circumstances it was not to be expected that architects would do more than obtain the most rudimentary knowledge on any one of these subjects. Pope truly says that,—

> "A little knowledge is a dangerous thing;"

and thus the architect stood a fair chance of being a "Jack of all trades, and master of none." Was it possible that any one man could do justice to his profession, under the peculiar circumstances of the case? Much of the cause of the evil complained of had been attributed to a want of knowledge on the part of an offending public, who unreasonably expected architects to be able to carry out all they undertook; but he thought that a little closer investigation would convince any one that the evil arose rather from architects undertaking to carry out more than they were able to perform; and if ever they were to claim that position to which their profession should entitle them, it would be necessary to define more clearly their duties, and how far they were responsible for what they undertook. This he considered to be the cause of one of the difficulties that every architect met with in the study of his profession. It would be found, however, that any architect who had risen to distinction owed much of his practice to the knowledge he possessed of that branch of his profession to which his whole energy had been devoted; and it would not be until architects as a rule were content to confine their attention to some one branch of their profession, that they would ever obtain from an unreasonable public that position they were so anxious to secure. He would recommend every young architect, before commencing practice, to endeavour to ascertain in which branch of the profession he had the greatest chance of success, and to make that his especial study. The reasons that must

influence him in making the selection would be various, and would, of course, be decided individually. With regard to the difficulties that arose from the insufficient, or rather ineffectual, means of study that were available, it was quite possible for an architect to fail in the knowledge he required, even in the face of such numerous opportunities; and this arose from the want of definite purpose in these various studies. The student, eager to grasp every means within his reach in order to secure that knowledge which was necessary to prepare him for the duties of his profession, plunged into the great head-centre of all wisdom at South Kensington; he wandered among the endless book-shelves at Bloomsbury, or woke the silent echoes of the Institute; he entered the classes of the professors at the university or King's College; visited the various museums, or joined the ranks of the Association, with its numerous opportunities; until, when wearied with the incessant application this involved, he at last attempted to put into practice the knowledge he had obtained, but found that his mind was like the well-known box with everything uppermost but nothing to hand, and it became necessary for him to begin the real lessons of his profession in the school of experience, with many regrets at the wasted energy of the past. Such was the too frequent experience of those who commenced the actual work of an architect's life! The difficulty arose chiefly from the fact that the greater portion of architects' studies were intended for other professions, and however valuable they might be in themselves, they failed in the application necessary to qualify them for their profession, because they required so much sifting from extraneous matter that the real lessons which an architect required to learn were lost among a mass of other subjects which he could easily dispense with.

Another of these difficulties was the want of means for obtaining a practical knowledge of the various works that an architect was required to superintend; and it was no doubt this that had given rise to the popular opinion of the advantage of employing what was known as a practical man, notwithstanding his want of knowledge on the principles of architecture; and it was remarkable how great was the want of the practical knowledge even amongst architects who occupied a high position in the profession. In principle it was supposed that an architect was acquainted with the proper method of executing any detail of a building; but in practice this knowledge was very seldom to be found, although architects were required to give instructions for all kinds of works, and to see them properly carried out. He would then recommend the occasional employment of architects' pupils as resident clerks on any building that might be in hand, in order that they might have the advantage of seeing the works carried out, and of keeping a diary of the works for future reference: this plan would often save an architect much unnecessary labour, and in many cases avoid the necessity of a clerk of the works. Another difficulty was that in reference to the study of the profession there was the want of some clearly-defined basis of architectural design. He did not mean necessarily a uniform architectural style, but some common platform on which the advocates of all styles might stand, each up to that point acknowledging one principle, however much they might differ beyond, instead of the practice at present adopted in which the advocates of different styles left no means untried to force their own particular views at the expense of every other consideration. Generally they might consider the difficulties under which an architect laboured under the following heads:—(1) Those that arose in obtaining work; (2) those caused by the individuals with whom he was brought into contact; and (3) those that arose from the nature of the work he had to superintend. The difficulty of obtaining works to carry out was the first to present itself, and various means had been recommended in order to meet it; but still it was a difficulty. So great was the competition that existed in the present day, and so many were the eager aspirants for favour in the architectural world, that a young architect who started life with ability alone was sure to find the struggle a very severe one if he attempted it single-handed; and he (the speaker) was of opinion that it would continue to be so until some means were adopted to preclude the use of the title of architect by unqualified persons. Any speculative builder had a power, if not a right, to call himself an architect, and no one could prevent him, although he might be as unqualified for the duties as any journeyman carpenter. It was, however, satisfactory to know that some steps were being taken towards placing the profession of architecture on a better footing; and he could not do better than recommend all who wished for the attainment of this object to show their practical sympathy by passing the voluntary examination. Competitions had been recommended as one of the means to be adopted in overcoming the difficulty of obtaining work, but this hitherto had not worked very successfully; for competitions were only too often gained by other methods than merit. *Patronage* or influence claimed by far the largest share in obtaining work; but the difficulty in obtaining the influence was often greater, and generally as great, as obtaining the work itself. Speaking of the difficulties caused by the persons with whom an architect had to transact business, he said that they were very numerous. In regard to those arising from the nature of the work, there the ability of the architect was called into action to a far greater extent, and the necessity of a thoroughly practical training was far more evident than under any other circumstances. It required a knowledge of the character of every description of building materials, upon which it would often be necessary to give an opinion off-hand, which would be the most difficult when it was remembered that qualities varied in different localities. Another difficulty arose from builders endeavouring to pass off inferior materials as the best that could be obtained. The same remark might apply to inferior workmanship; although in this respect it required more discrimination to detect inferior work after it had been executed. Another difficulty was the great number of appliances, whether patents or not, that were so strongly recommended, and were each said to be better than the others, that a young architect became fairly bewildered, and ran a risk of selecting some work with great pretensions, and only to find his mistake when the mischief had been done. A suggestion had been made that architects should be able to refer any matter of difficulty to another for advice; and if this plan could be adopted, it would introduce, he thought, a much better spirit between the elder and younger members of the profession; but it could only be made use of on some secondary matter in connexion with any work.

Mr. Blashill differed almost *in toto* from all that had been urged by Mr. Quilter in his paper. He did not know that the profession of the architect was more difficult to study than any other. With regard to the suggestion that specialists should undertake particular branches of art, he thought that the profession was sufficiently split up already. In the profession of medicine the subject of specialism might be open to much objection; and he understood that all medical men were against its introduction. With few exceptions, his experience had taught him that it was well architects were thoroughly grounded in all the details of the profession. The question of consulting another more experienced architect in any difficulty might answer in some very exceptional cases; but in matters of ordinary difficulty he hoped that the profession had not arrived at such a pass that one member could not advise or counsel another.

Mr. Johnson said that in the medical profession the public recognised the title of "M.D."; but they did not know what was meant by a graduate of the Royal Institute of British Architects. If it were practicable, he thought it would be extremely desirable that architectural diplomas should be granted.

Mr. J. Douglass Matthews was of opinion that, as regarded the subject of specialities in architecture, it was the duty of the architect to become possessed of all kinds of knowledge, without devoting himself to one particular branch; but yet it was very desirable in carrying out certain works to obtain the assistance and advice of other architects especially versed in that particular class of works. However, this would take them out of their groove if they were to confine themselves to special subjects, and would also entail a connexion seven or eight times larger than they now possessed to be of equal value, and might also lead to all sorts of complications. He quite agreed with Mr. Quilter that a systematic course of study should be adopted by the young architect; and he was fully convinced that the educational opportunities afforded by the Association were not yet sufficiently developed. The Institute, it should be remembered, was an examining, not an educating body; and it was therefore incumbent upon the Association to carry out to the utmost the educational part of the work.

Mr. Sulman said that, with regard to the diversity of the work of the architect, it must be remembered that this carried itself to a great extent from the fact that the practice of particular architects nearly always ran in one kind of groove. He thought that better opportunities should be afforded to enable the young architect to obtain an acquaintance with a practical share of his work.

Mr. Robertson advocated a more systematic and exhaustive course of study. It was too often the practice for the young architect to get hold of isolated items of information without obtaining a sufficient mastery of general principles.

Mr. S. Flint Clarkson was by no means convinced that a specialist was always successful in his own particular branch, and this observation would apply to the cases of portrait-painters, whose productions, although excellent in their way, were tinctured with a kind of mannerism. He feared that architects sometimes assumed too large a responsibility; they supposed that they were responsible for everything; but he did not think that the public was too exacting in this respect.

The President thought that the profession of architecture was such that no one should enter into it without having friends in the profession. As regarded specialities, if they were all of a generous state of mind, they would soon find what their special department was.

NEW PUBLIC BUILDINGS AND IMPROVEMENTS IN BARNSLEY.

Although the want of houses for the working classes was never more keenly felt in Barnsley than at the present time, the state of the building trade is not so active as might be expected. This no doubt arises from the high wages demanded, and the increased prices of building material, which deter capitalists laying out their money in the erection of cottage property. In many parts of the immediate colliery districts cottages are being erected by the owners of new pits so as to find accommodation for their workpeople. It may also be stated that the masons and labourers have served notices upon their employers for advances of 4s. per week in summer, and 5s. per week in winter, which notices expire on the last day of the present month. There are, however, a goodly number of villa residences in course of erection and about to be built, in addition to which several buildings which partake more or less of a public nature are approaching completion.

The first of the schools erected by the Barnsley School Board was opened on Monday last; and in the course of a week or two, a second will be so far completed as to admit of the children being transferred from hired school-rooms to their new quarters. The first school, which is situate in Park-road, Beechfield, has been erected from plans furnished by Messrs. Wade & Turner, architects, of Barnsley. There are, as it were, three blocks of buildings. The centre block, facing what is known as Beech-street, is set apart for infants. The building on the north side is to be devoted to the girls, and that on the south side to the boys. The infant school-room measures 60 ft. by 20 ft., and has two class-rooms, each measuring 18 ft. by 12 ft. 2 in. The boys' and girls' school-rooms measure 60 ft. by 20 ft., and 34 ft. by 18 ft. There are also class-rooms provided for both boys and girls measuring 18 ft. by 12 ft. 2 in. The superficial area of boys' and girls' school-rooms and class-rooms amounts in each case to 2,000 ft. which, at the rate of 8 ft. for each child, provides accommodation for 250 children. When the building is finished it will have all the necessary conveniences, including lavatories, &c., also spacious play-grounds. The outside walls are of stone, with an inside lining of brick, a cavity being left between the outer and inner walls for the prevention of damp and more effectual ventilation. The style adopted is Gothic, and the total cost, according to the first estimate, was to be 2,000*l.*, but the total amount of the tenders was 2,593*l.* 5s., exclusive of iron railings for fence walls. The contractors were as follow:—Masonry, Messrs. Medley & Bycraft; joiners' work, Mr. J. Carr; plasterers, Messrs. T. & J. Shaw; slating, Mr. Fleming; plumbing, Mr. Brown; and painting, Mr. Fidler.

The new offices belonging to the South Yorkshire Miners' Association, which have been erected in one of the best parts of the town, at a cost of about 4,000*l.*, are fast drawing towards completion. The front elevations face the Victoria and Cockerham roads. The structure is in the Italian Gothic style of architecture. The offices for the transaction of the business of the Association are approached by the main entrance from the Cockerham-road, and are found on the ground floor. The large office measures 22 ft. by 23 ft.; second ditto, 25 ft. by 13 ft.; private ditto, 15 ft. by 13 ft. On the first floor will be a council-room, measuring 50 ft. by 25 ft., in which the meetings for the transaction of the general business of the Association will be held fortnightly, instead of at rooms hired for the purpose, as is the case at the present time. Private residences will be provided at each end of the buildings for the secretaries, Messrs. Normansell and Casey. These are replete with all the necessary conveniences. The site measures 1,371 yards, and the total cost of the land and buildings will be about 4,000*l.* The trustees for the building are seven in number. Messrs. Wade & Turner are the architects.

New public baths, which have been erected at the expense of the Corporation, are now nearly completed, and will, after much delay, be opened shortly. They are situate in York-street, and are erected on a site presented to the town by Mr. Thomas Edward Taylor, J.P., the largest linen manufacturer in the town. The building, which is of stone, is a very substantial and somewhat ornamental structure, and is replete with plunge, slipper, and other baths, in addition to a residence for the manager.

It may be stated that several villa residences are about to be erected in the town from plans furnished by Messrs. Taylor & Senior, architects, of Barnsley. Within the past few years villa residences have greatly increased, and from the prosperity connected with the coal and iron trades in the district there can be little doubt that they will continue to increase.

THE METROPOLITAN BOARD OF WORKS IMPROVEMENT BILL IN COMMITTEE.

ALLEGED DEPRECIATION OF BUILDING LAND IN FINSBURY PARK.

THE Bill promoted by the Metropolitan Board of Works for improvements in different parts of the metropolis was before a Committee of the House of Commons last week. The most important feature in the Bill was the proposal to close certain roads through Finsbury Park, and substitute in lieu of them a new road on one side of the park, 40 ft. in width; and the Bill also seeks for powers to erect gates, and close the park at night. By the 20th clause of the Finsbury Park Act of 1857, the Board of Works undertook to provide roads through the park, communicating with lands belonging to Mr. Frank Wallen, and in consequence of the inconvenience and injury to the park which had arisen from the manner in which these roads were used, the Metropolitan Board sought to get rid of the obligation to Mr. Wallen under the clause named. The Bill was strongly opposed on behalf of Mr. Wallen, on the ground that the closing of the roads through the park as proposed, would have the effect of seriously depreciating the value of his property as building land. The Bill was before the committee for four days, during which several surveyors, architects, builders, and other professional gentlemen were examined for and against the Bill respectively, and their evidence as to the injury which Mr. Wallen's land would sustain for building purposes, in the event of the roads through the park being closed, was very conflicting.

Mr. Rodwell, in stating the case on behalf of the promoters of the Bill, described the great injury which the park was now sustaining in consequence of the roads through it being open. Large herds of cattle and sheep were weekly driven through the park, which was also used as layers for cattle. Night-soil and manure, and every kind of traffic, passed through the park, which was completely spoiling it. Beyond this, in consequence of the Metropolitan Board not having power to close the park-gates during the night, a vast amount of immorality was carried on; outrageous profligacy in defiance of all decency abounded; and the park, instead of being a source of recreation for the public, had become a perfect nuisance. All round the park in the evening a certain class of unfortunate persons plied their trade, Finsbury Park itself affording opportunities for its practices, and this the Metropolitan Board wished to put a stop to by obtaining powers to close the gates during the night in the same way as several other parks in London were closed.

Mr. Thomas Cochrane, superintendent of the park, deposed to the nuisance caused by cattle and sheep passing through the park, as also to the manure and other traffic, and the immoral scenes which took place at night.

Mr. George Vulliamy, superintending architect and surveyor to the Metropolitan Board, and under whose superintendence the park was originally laid out, said that the proposed new road commenced at Seven Sisters'-road and ended at Green Lanes. It would give to Mr. Wallen's land an excellent carriage-road, 40 ft. wide, and complete access to his building land.

Mr. Bazalgette, engineer-in-chief to the Metropolitan Board, said that the objections which had been explained by the park-superintendent were tangible objections, really preventing the enjoyment of the park. Owing to the roads in the park being at all times open for public traffic it was necessary to have all round the ornamental portion of the park a fencing, which cut up the park very much, and to a great extent spoiled it. If the new road as proposed were made it would be possible to remove that fencing, and then the park might be thrown open like other parks in London, which would be of the greatest importance. The new road would occupy between four and five acres out of the 120 acres which the park contained, but the park would actually only be infringed upon to the extent of three acres and a half, as some portion of the five acres was now occupied by footpaths. The estimated cost of the new road was 10,000*l.* His view was that the road would materially assist the owners of the land adjoining the park in developing it for building purposes. The road involved the construction of a new bridge over the New River of 40 ft. wide, and also 40 ft. span.

Col. Hogg, chairman of the Metropolitan Board, said there were no other means of preserving the park, and preventing the scenes of immorality which were now constantly witnessed, but that of closing the park during the night. If this were not done, the park could not be preserved for the benefit of the public.

In opposition to the Bill, and on behalf of Mr. Wallen, the petitioner against it, Mr. Driver, land agent and surveyor, was called, and stated that on the land belonging to Mr. Lucas, immediately adjoining that belonging to Mr. Wallen's estate, a large number of houses were already erected, and that the land was selling for 1,000*l.* an acre, and increasing in value. He considered that the building value of Mr. Wallen's land would be interfered with, and seriously depreciated in value by the new road. There could not be a better approach to the building estate than through the park by the present roads, and if the proposed new road were made, and the present approaches shut up, the land would not be nearly so valuable for building upon. The class of houses would be much depreciated, and there would be a difficulty in getting builders to take the land. Mr. Wallen's land was 70 acres in extent, and he considered that the new road would reduce its value by 100*l.* an acre.

Mr. Frederick Wallen, architect, said that the whole of the land adjoining the park belonging to the petitioner, was being rapidly developed into a building estate, and would come into building very shortly.

Several farmers and cattle salesmen were also called, who denied that there was such a nuisance caused as that stated by the cattle and manure passing through the park.

The committee, at the close of the evidence, declared the preamble of the Bill proved, the cost of maintaining, repairing, and lighting the new road, to be defrayed by the Metropolitan Board for a limited period, and the repeal of the 20th section of the Finsbury Park Act of 1857, was not to debar Mr. Wallen from obtaining any compensation to which he might be entitled under the Lands Clauses Consolidation Act.

Mr. Denison, Q.C., on behalf of Mr. Wallen, said, that unless he got a clause in the form which would satisfy Mr. Wallen as to compensation for the alteration of the roads, and not for land taken under the Lands Clauses Consolidation Act, he should oppose the preamble in another place.

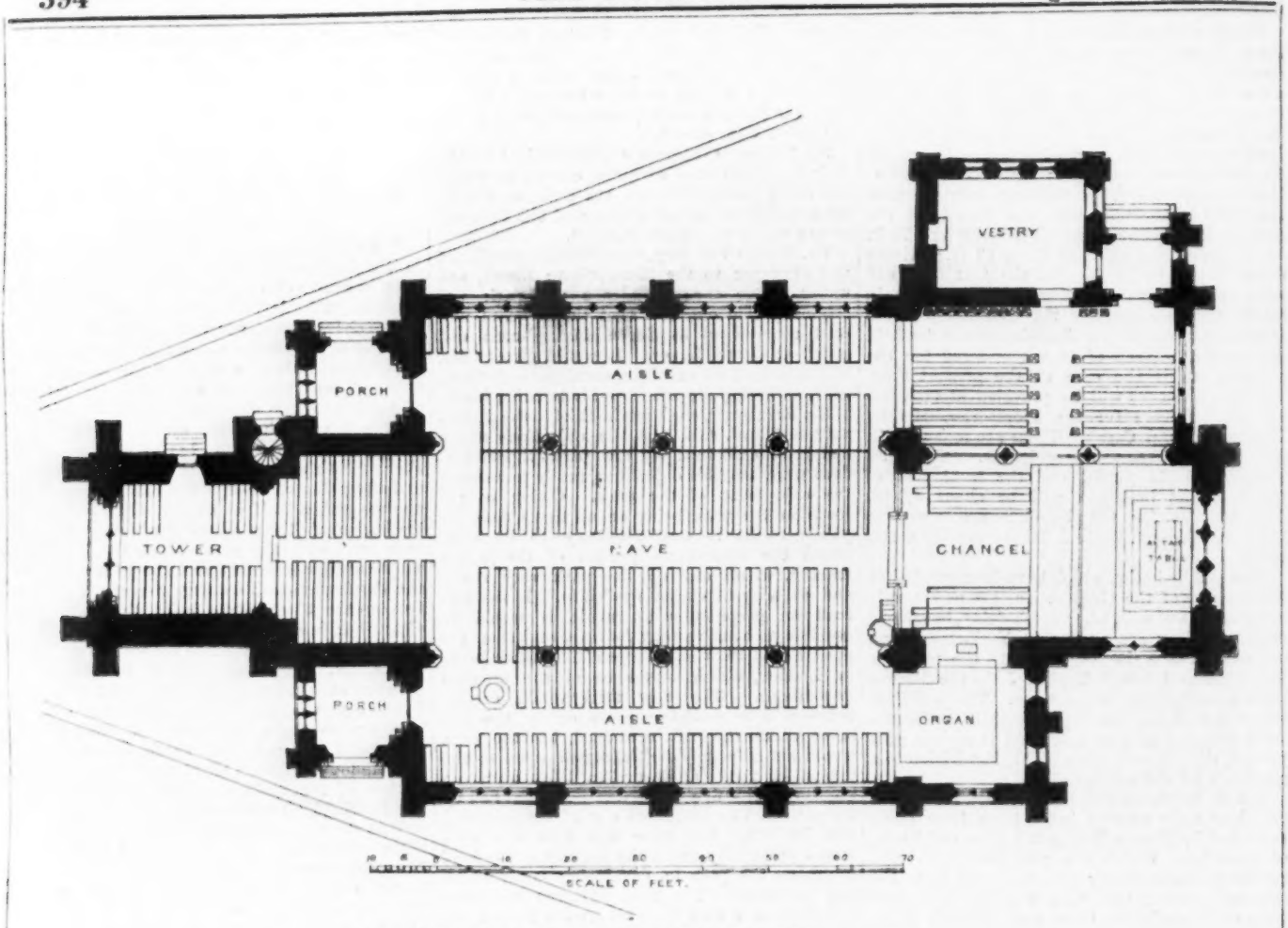
Ultimately the committee inserted a clause as to compensation to Mr. Wallen, which his counsel declined to accept, and the probability therefore is that the Bill will again be fought before a committee of the House of Lords.

THE NEW DWELLINGS FOR THE INDUSTRIAL CLASSES IN FARRINGDON-ROAD.

THE new buildings for the industrial classes, in Farringdon-road, which have for some time been in course of erection by the Metropolitan Association for Improving the Dwellings of the Industrial Classes, are now nearly completed, and two of the blocks, at least, will be ready for occupation in about a month from the present time. These buildings are about the largest of the kind which the Metropolitan Association have yet erected. They consist of five lofty blocks, 67 ft. in height, having a frontage to Farringdon-road upwards of 320 ft. in length, and altogether cover a ground area of more than an acre and a half in extent. In addition to the basement, the windows of which are almost on a level with the ground-line, the buildings are six stories in height, and the ground-floor of the Farringdon-road frontage consists of shops, two in each block, there being thus ten shops altogether, in addition to the numerous dwellings which the buildings provide for private families and others. Each block is 45 ft. in width, and between each there is a spacious area 20 ft. wide. Externally the architectural features of the buildings are plain. They are built with yellow stock brick, and red brick bands, the dressings and window-heads and sills being composed of a mixture of Portland cement and coke residuum. The Farringdon-road frontage of each block, as well as the return frontage of either side to the extent of several feet, is surmounted by a gable. Three piers are carried up the face of the elevation of each block, and also one at each angle. The several blocks, which are all upwards of 100 ft. in depth, have flat asphalted roofs, which serve the double purpose of drying and recreation space. In addition to the shops, each block contains fifty-two tenements, consisting of one, two, and three roomed dwellings, all of which have sculleries, fitted up with coppers, and all other domestic conveniences for washing and other purposes. The fifty-two tenements in each block consist of ten with three rooms, fourteen with two, and twenty-eight with one room, the entire number of tenements in the five blocks being 260, and calculated to accommodate altogether a population of about 1,000 persons. A special feature in the internal arrangements of these buildings gives each tenement comparative privacy, although several families may live under the same roof. On each floor landing there are gates which, when closed and locked, shut out all but two families. The buildings throughout are fireproof, the floors being laid with concrete on iron and fireproof joists. At the top of the buildings in each block there are two tanks, which will hold 750 gallons of water each. Perfect ventilation is secured by an air-flue in the walls of every room, the air, after passing about 3 ft. along the flue, having its outlet into the street and areas within the buildings. A new feature has for the first time been introduced by this company into the buildings approaching completion. Each tenement is fitted with gas, the tenants being charged with the gas consumed in equal proportions. Mr. Chancellor is the architect; and Mr. Brown, of Chelmsford, is the contractor. We understand that already there are more applicants than the number of tenements.

ALTERATIONS AT ST. VEDAST CHURCH, FOSTER LANE.

CONSIDERABLE alterations are proposed to be made in the structural features and interior arrangements of the ancient church of St. Vedast Foster and St. Michael, Foster-lane, City. The house and premises, No. 2, Foster-lane, of which the Saddlers' Company are the owners, immediately adjoins the church on the south side. The Saddlers' Hall also adjoins the church on the south-east side, and as the church possesses two windows on the south side, which overlook the premises in Foster-lane, the Saddlers' Company are apprehensive that in the event of a fire on those premises, the risk of damage to the church would be very great through these windows. The Saddlers' Company therefore propose to close up both the south



ST. ANDREW'S CHURCH, WALCOT, BATH.—*Plan.*

windows of the church at their own expense, and in substitution of them to construct an upper light in the roof of the church. The rector also proposes to make very extensive alterations in the interior of the church, amounting almost to its entire re-construction. These include the removal of the whole of the western gallery; also the removal of the organ from its present position in the western gallery to the eastern end of the south aisle; the removal of the whole of the existing high pews in the nave and chancel, and the re-seating with open benches; the lowering of the nave 18 in.; the removal of the pulpit to the south side of the church; the taking up and re-laying of all the old gravestones, and repairing the vaults and walls; the cutting down and altering of the present oak chancel-screen to a height not exceeding 3 ft. 6 in., and removing the gilt crowns from the same; the removal of the old square box pews in the chancel, and the construction of new choir-stalls; the removal of the altar-railing and enlarging the steps to it; the completion of the reredos with emblematical carved and moulded figures on the existing pedestals, representing our Saviour in the centre, with the figures of St. Vedast and St. Michael on the right and left; the removal of the decalogue, the Lord's Prayer, and the Creed, from the centre of the reredos as at present, and placing them in other parts of the church; the filling up the panels from which the Creed, the decalogue, and the Lord's Prayer are taken, with Mosaic, or other paintings, representing the Nativity, the Crucifixion, St. Vedast and St. Michael; the filling in the circular panel in the tympanum, above the cornice, with a cross painted in mosaic, or otherwise with the emblems of the Evangelists. Also to generally repair the structure and buildings whenever requisite. At a meeting of the Vestry last week the proposals of the Saddlers' Company were agreed to, but those of the rector to make the above-named alterations were strongly objected to, on the ground that they were illegal and intended for ritualistic purposes, and a resolution to oppose the rector's application for a faculty to carry out the proposed alterations was passed. The rector, however, stated that the Bishop of London had approved of the alterations, and that he should apply for the faculty.

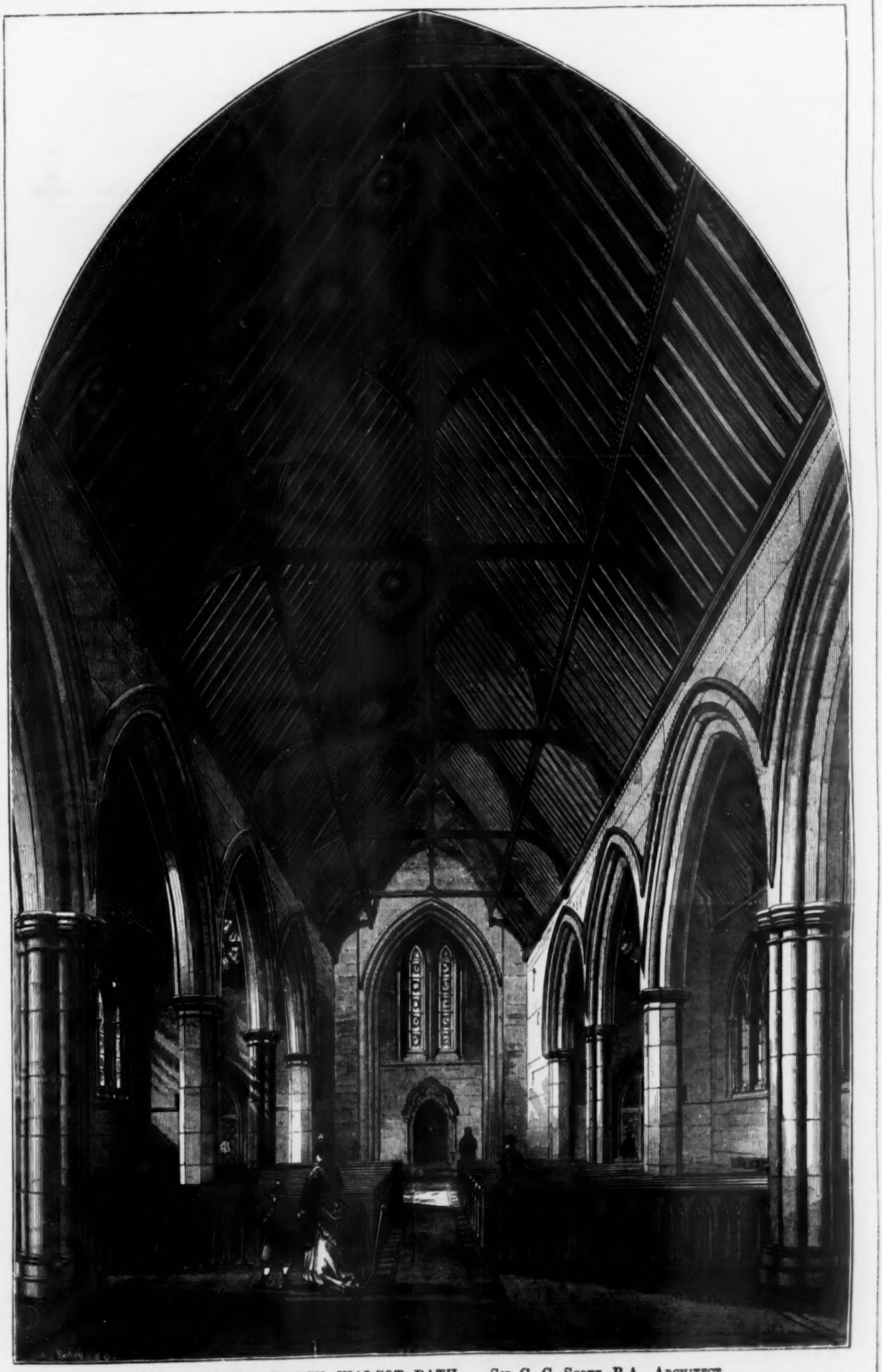
ST. ANDREW'S CHURCH, WALCOT, BATH.

OUR engravings illustrate the new church recently erected at Bath, from the designs of Sir G. G. Scott, R.A., of which a description has already been given in our pages. We need simply mention that the builder was Mr. Joseph Bladwell, and the clerk of works, Mr. J.T. Irvine; the chancel fittings were executed by Mr. Robinson, of High Holborn; the pulpit and font by Messrs. Twigg, of Bakewell, Derbyshire; ironwork, gas, &c., by Messrs. Tuck & Pike, of Bath. The external walling is of Lansdowne stone; the internal, Farleigh Down stone. The whole of the dressings, internally and externally, are of Bath stone and stone from Bishop's Lydiard. The roofs are covered with Whitland Abbey slates; and the total cost has been between 12,000*l.* and 13,000*l.* It seats about 1,000 persons.

ART AND ARCHITECTURE.

AT a recent meeting of the Manchester Literary and Philosophical Society, the Rev. Brooke Herford read a paper "On some of the Perplexities which the Art and Architecture of the Present are preparing for the Historians and Antiquaries of the Future." He said: One of the most interesting elements in historical and antiquarian studies is the consideration of the age of the various remains which have come down to us from the past. It continually occurs that points of great importance depend upon our being able to assign an approximate date to a document, an inscription, or some architectural feature of a building. It is thus that vague tradition is often eked out by corroborative fact, and questionable chronicles become susceptible of verification. Even in cases in which it is out of the question to assign actual dates, it is something to be able to be sure of the general period to which an object belongs; and even the iron, bronze, and stone periods afford distant landmarks by which we may grope our way back into an antiquity which may not always be so dim as it is at present. Now, all who have gone into the study of the dates or periods of ancient remains or monuments must have been struck by one feature which is almost universally characteristic of them. I refer to the marvellous reliability of whatever indications they carry in themselves of style or stage of development. Once get back beyond a certain borderland of confusion and deception, and almost everything speaks for itself. You can tell,—approximately, of course,—when it was done, by the how it is done. The fact is, that as the arts of life gradually developed, men did everything simply according to the best idea they had attained. They worked by the clearest light of their own time. There was a sort of sturdy self-respect in their workmanship. You can trace our architecture from the great Norman builders, who first taught the English how really to build, down to the exaggeration of the sixteenth and the debasement of the seventeenth centuries, by unbroken steps,—Norman, transitional, lancet, geometrical, curvilinear, perpendicular,—every one of which opens up new studies of interest. And even later still, though the architecture of Elizabeth's time is only reckoned of the poorest (and in ecclesiastical architecture there is nothing, for the Church was too weakened by the Reformation to do much building), yet in domestic architecture we have a type of house with many and sometimes fantastic gables, and massive mullioned and transomed windows, which, at any rate, stands for itself, and is an interesting study in many of our halls and manor-houses.

It will hardly need that I should enter very much into detail as to the perplexities which the art and architecture of the present are preparing for the students of future times. For every step in which I have been showing these trustworthy characteristics of the past must have reminded you how different things are to-day. I tremble sometimes to think of the curses which may some day be heaped upon this self-complaisant nineteenth century, with its great affectation of taste and art, by those who in some remote future may have the task of disinterring and endeavouring to interpret our monuments. They will find inscriptions in every variety of character,—Lombardic, Old English, the antique Roman type of the end of the seventeenth century, and (very sparingly) in the beautiful characters which our modern type-founders have elaborated, such type as never was in the world before, but of which modern Englishmen seem ashamed. They will find drinking-fountains of Queen Victoria's reign inscribed in characters which would betoken an origin under the Plan-



ST. ANDREW'S CHURCH, WALCOT, BATH.——SIR G. G. SCOTT, R.A., ARCHITECT.

tagenets, and ridged tombstones of decent Manchester merchants hardly distinguishable from those of the old spurred and belted border knights who compounded for their sins by leaving estates to the monks, on condition of burial within the cloisters. They will find books printed in carefully-imitated types of the sixteenth century referring to matters which ordinary history would have led them to believe happened in the nineteenth. But it is in matters of architecture that they will experience the most bewildering perplexity.

Perhaps the most important feature in this matter is that what we are doing by this artistic and architectural confusion will not stop with the perplexity which it will cause concerning the remains of our own time. That might be suffered. Some may say, our buildings, at least our considerable public buildings, are all dated; so are our books and our sculptured inscriptions. True. But the difference between those of our day which are dated, and those of six centuries ago which are not dated, will grow less distinguishable every century, until at last they will all be touched with one equal aspect of antiquity, and the utter confusion which will then appear among those which are dated, can hardly fail to bring equal confusion, and at last discredit upon those which are not. I do not think that this is a light matter, though I have pointed out in passing a certain ludicrous aspect which it undoubtedly possesses. I think it points to deeper defects in the mental and moral life of the age; to a craving for the excitement of the picturesque rather than an appreciation of the really beautiful; to a want of originality in the higher forms of art, that is poorly compensated by the skill with which we can lay Etruscan and Pompeian vases or Mediæval cathedrals under contribution; and to a miserable depreciation of our contemporary forms, even when, as in the case of our printed characters, they are really of surpassing clearness and excellence.

THE GREAT NORTHERN RAILWAY COMPANY'S NEW GOODS DEPÔT IN FARRINGDON ROAD.

ONE of the heaviest engineering and building undertakings going forward in the metropolis, is the extensive new goods depôt in Farringdon-road, now in progress for the Great Northern Railway Company. The extent and magnitude of the works will be seen when it is stated that the depôt, when completed, will cover an area of about 25,000 superficial yards, or upwards of five acres. The land for the depôt has been purchased from the Metropolitan Railway Company, and is situated immediately to the westward of the Farringdon-street Station of that company's line. It extends in a southerly direction to within about fifty yards of Charterhouse-street, and is upwards of 1,200 ft. in length.

The approach to the new depôt is formed by a double junction with that portion of the Metropolitan Railway used by the Great Northern, the Midland, and the London, Chatham, and Dover Companies, and is a short distance from the middle-level sewer, which runs under that line. The preliminary engineering works in connexion with the construction of the new depôt commence close to the sewer last named, and have necessitated a heavy amount of labour as well as the exercise of much engineering skill. One of the first portions of the works was the clearing away of the earthwork down to the railway level of the intended depôt, and during the necessary excavations upwards of 50,000 cubic yards of earthwork have been removed. It may be interesting to state that in the course of excavating, it was found necessary, in consequence of the peculiarity of the strata, to go to a considerable depth below the railway level in several places, for the foundations of the basement of the piers for the warehouses, and whilst so employed the workmen several times came upon huge beds of bones, 5 ft. and 6 ft. in thickness. The bones left no doubt that they were those of horses or other animals, and it is therefore supposed that in former days there must have been a knacker's yard, or some similar establishment, in the neighbourhood. Another heavy portion of the preliminary works has been the underpinning of the Farringdon-road retaining wall from the middle-level sewer to Charles-street, where the Metropolitan line passes under that street. The underpinning of this wall is 12 ft. in thickness, and in carrying out this part of the work more than half a million of bricks have been used, set in cement supplied by the Burham Cement Company. In addition to the underpinning, the recesses in the Farringdon-road retaining-wall, extending to the entire length of the depôt as far as the Charles-street bridge, have been filled in to the general face of the wall with Staffordshire blue bricks.

The depôt will commence immediately to the west of the entrance to the present Farringdon-street Station, and will ultimately be carried under the Charles-street bridge, and to the boundary of the land purchased by the company, near Charterhouse-street; but for the present the works in hand extend only a little beyond Charles-street, and the warehouses will be erected immediately over the ground-floor of the depôt or railway level, extending from the entrance to the Farringdon-street Station to the Charles-street bridge. The warehouses will be the superstructure standing upon piers, arches, and iron columns, rising from the railway level of the depôt beneath, the ground-floor of the warehouses being level with Farringdon-road. Along the centre of the railway level of the depôt, extending to Charles-street, enormous piers and arches, carried up to the level of Farringdon-road, have been built in blue Staffordshire brick. The piers from which the arches spring are 18 ft. by 3 ft. 9 in., and the foundations for these several piers are carried to a depth of 16 ft. below the railway level. On either side of these central piers and arches there are massive iron columns, upon which, as well as upon the piers and arches, the superstructure above will stand. In carrying out the works, which, as has already been stated, extend nearly to Charterhouse-street, and pass under the Charles-street bridge, it has been found necessary to remove the iron columns which support the bridge carrying the street over the railway, and substitute in their place brick piers. This has been a formidable undertaking. These piers are three in number, on each side of the bridge, and are of large dimensions, being each 11 ft. by 8 ft., and built of Staffordshire blue brick. In removing the iron columns, and replacing them by the massive brick piers just named, hydraulic jacks had to be used. Each of the columns displaced bore an average weight of 200 tons, and in lifting the girders by the hydraulic jack it was calculated that on one occasion no less than 700 tons were lifted at once.

The construction of the Farringdon-street level, above which the warehouses are to be erected, is rather peculiar in its character. It is supported by iron stanchions of enormous size, some of them weighing eleven tons, and upon the cast-iron columns are placed massive wrought-iron box and other girders. The floor is covered over with corrugated iron plates a ¼ in. thick, the corrugated portion being filled in with Portland cement concrete, of an average thickness of 5 in. The portions of this flooring used for platforms are trowelled off, and those for the carting space are paved with granite, filled in with boiling asphalte. The materials to take up the building from the foundation and railway level to Farringdon-road include 1,300 yards of blue Staffordshire brick, set in cement, and 1,600 yards of stock brick in mortar; also 251 tons of wrought and cast iron girders, 121 tons of cast-iron columns, 96 tons of wrought-iron stanchions, 28 tons of wrought-iron principals, and 29 tons of cast-iron gutters. The warehouses to be erected above this floor will be 350 ft. in length, and 95 ft. in width at the Charles-street or south end. In addition to the ground-floor already described, they will contain three floors, the first-floor being 20 ft. in height, and the two upper floors 15 ft. high each. The facings of the Farringdon-road, and the north and south elevations, will be in Burham wire-cut brick, Pether's ornamental brick being introduced for string-courses and dressings.

The entrance to the depôt or railway level under the warehouses for the receipt and delivery of goods will be by a circuitous inclined plane approached from Charles-street, immediately opposite the entrance to the Farringdon-street Station of the Metropolitan Railway, and there will also be an entrance to the warehouses in Farringdon-road.

The contractors for that portion of the works up to the Farringdon-road level, already described, are Messrs. Westwood & Bailie, of Poplar, the estimated cost being upwards of 30,000*l*. The contract for the warehouses is expected to be closed next week, when the buildings will be at once proceeded with, and the entire outlay, exclusive of the cost of the land, is set down at 100,000*l*. The whole of the works have been designed by Mr. Johnston, the Company's engineer, and are being carried out by Mr. Wilkinson, the resident engineer in charge.

ENLARGEMENT OF THE WATERLOO STATION AND STREET IMPROVEMENTS IN LAMBETH.

THE proceedings before the Committee of the House of Commons last week on the Bill for the enlargement of the Waterloo Railway Station disclosed the fact that important street improvements in the neighbourhood of York-road, will accompany the works in connexion with the enlargement. It will also be seen that the Metropolitan Board of Works have availed themselves of the opportunity to secure certain streets affected being made 40 ft. in width.

From the evidence of Mr. Jacomb, the resident engineer of the line, it appears that the new station will extend in different directions both north and south. The extension on the north-west or the Richmond and Windsor section of the station, will cover an area of more than two acres, and about one hundred houses have been purchased for the purpose in Ann-street, Agnes-street, and Vine-street, all of which will be demolished. Vine-street, which leads into the York-road, will be absorbed, and diverted into Cross-street, which at present is approached merely by a foot-passage. The Company propose to do away with this passage, and to convert Cross-street to the York-road into a street 30 ft. in width, instead of 20 ft. as at present. The Company also propose to make a new entrance to the station from York-road, 50 ft. in width, and there is to be a communication between York-road and Waterloo-road. On the south or main line side the station is also to be considerably enlarged, and for this purpose several houses have been purchased. The whole of St. Aubyn-street is to be arched over, and near it a new street 30 ft. in width in lieu of one of 20 ft. is to be constructed.

The station is chiefly built on arches, forming bridges or tunnels carrying the railway over several streets, and in effecting the enlargement the company propose to extend these bridges or tunnels on both the north and south sides, to the extent of nearly 200 ft. in length, making them about 400 ft. long from the extreme north to the south side of the station. The present width of these bridges is 30 ft., and the company propose to lengthen them, limiting them to the same width; but the Metropolitan Board of Works require them to be made 40 ft. wide, and Mr. Bazalgette, the engineer to the Board, in his evidence in support of this requirement, said that Granby-place and York-street, which were two of the streets under the station the bridges in which it was proposed to lengthen, were objectionably dealt with in the company's Bill. At present the narrowest part of Granby-place was 22 ft., but 30 ft. might be taken as the general width of the street. The present roadway under the railway was 200 ft. in length, and 30 ft. wide, and it was proposed to extend the length of the tunnel 200 ft. more, which would make it 400 ft. and dark; 40 ft. span, therefore, was as narrow as it ought to be, and in order to get as much light as possible into the tunnel the entrance ought to be bell-mouthed. If piecemeal it were allowed to be extended from time to time it would become a dark tunnel and not fit for public traffic. Although the present width was only 30 ft. the additional portion should have a 40 ft. span. The width of 40 ft. had been named because under their Act the Board were required to make all new roads of that width. The time might arrive when the Board would have to widen these streets to the full width of 40 ft. The metropolis had already suffered from legislation which dealt with things as they were at the present time, not looking forward to the future; and it therefore behoved the Board of Works, in considering Bills of this kind, to look somewhat ahead, and he felt that having regard to these considerations the extension of the bridges should now be 40 ft. wide, and it might be hereafter necessary to take out the 30 ft. of the other portion, and widen it to 40 ft., because the Board might have to widen the streets to 40 ft.

It was urged on behalf of the company that 30 ft. was wide enough, and that if the extended portion was to be 40 ft., the recesses would cause a nuisance. The learned counsel for the company also instanced the case of the Cannon-

street and Charing-cross line where it passed over streets by bridges not more than 30 ft. wide; but Mr. Bazalgette's reply was that at the time when the Cannon-street and Charing-cross line was sanctioned, the attention of the Board of Works had not been drawn to that very important question. "It was," he said "the permanent throttling of these thoroughfares going on in different parts of London, to so large an extent, that awakened the attention of the Board and of Parliament to the necessity of looking ahead and making provision for the future."

The Committee, in deciding in favour of the preamble of the Bill, adding, that although they were of opinion that there was not any great necessity for the enlargement of the width of the bridges in this particular case, still thought that the promoters had not made out a sufficient reason for dispensing with the provisions of the General Act and interfering with the discretion of the Metropolitan Board of Works. The consequence is, that unless the decision of the Commons committee is reversed, the bridges will will have to be 40 ft. wide.

A "LIQUOR WAR."

RISE in wages and increase in drunkenness go hand-in-hand throughout the country, and the women, who, with their children, are the chief sufferers, have at length broken out against the great curse of the country, as they have also done in the United States, in the women's "Whisky War," as it has been there called, and which has its ludicrous side, no doubt, but is for all that a very serious subject. Considering that the public authorities, and even the Legislature, in this country may be said to be now engaged in this same sort of warfare, it is earnestly to be hoped that good may come of it. The reports of Her Majesty's Inspectors of Constabulary in England and Wales for the year ending at Michaelmas, 1873, have been issued. Captain W. J. Elgee, who superintends the northern division, reports that the year's returns show an increase of more than 20 per cent. in the number of persons proceeded against for drunkenness, as compared with the preceding year, the increase being very much larger in Durham. He has no doubt that the unprecedentedly high wages and short hours of labour have contributed to the excess in drinking, but he observes that under the new Licensing Act the police proceeded more strictly than before in cases of drunkenness. Towns are much more quiet at night under the new Act, however. He is of opinion that the increase in the fine for drunkenness and the endorsing convictions on the licence are attended with advantage in the maintenance of order. It appears from the police returns that the northern police district of England had a population of 7,866,139 at the census of 1871, and that at Michaelmas, 1873, there were in that district 22,119 public-houses, 16,556 beer and cider houses, and 1,085 refreshment houses with wine licences. In the course of the year 1872-73 there were convictions against 984 public-houses, 659 beer and cider houses, and 25 refreshment-houses. There were no less than 94,900 persons convicted of being drunk, or drunk and disorderly. Captain Elgee, in his report on the northern district, notices that in the proceedings against public-houses and beer-houses the proportion of convictions was less than in the preceding year. The returns show a total of 137,477 persons convicted of being drunk in the year 1872-73, the number in the preceding year being only 111,354.

A women's "liquor war," as we may call it, has been commenced in Manchester. From a temporary platform, erected in the fair-ground at Knott-mill, about a dozen working men's wives recently addressed an attentive crowd on the evils of intemperance. The chairwoman said she had been a teetotaller twenty-seven years, and had never regretted it. Some of the speakers were members of Good Templar lodges, and were styled "sisters"; and all had, in some way or other, been brought over to total abstinence through the terrible examples of drunken husbands or fathers. One woman introduced herself as "the daughter of old Joe Blake, the drunkennest man in Deansgate"; another speaker said she "had been twenty-one years drink-cursed, having for a husband the greatest drunkard that ever walked the streets of Manchester." This woman's husband, who was at one time never without an excuse to strike her, was now a reformed character.

A similar movement has begun in Dundee. A deputation of between sixty and seventy women waited upon the Provost and magistrates, and presented a memorial bearing nearly 10,000 signatures of females. The memorial asked the magistrates not to grant new licences, to withdraw those whose holders had been convicted, to give no transfers, and not to permit the plurality of licences. Several women spoke at length, contending that it would be better to pension the publicans than to allow them to continue their traffic. Mrs. Inglis, wife of a clergyman, expressed the views of herself and sisters in a long speech, and other ladies having spoken, the deputation was assured that the memorial would receive attention.

THE METROPOLITAN BOARD OF WORKS' ANNUAL REPORT.

THE Annual Report of the Metropolitan Board of Works, showing the work done in 1873, which was presented at the meeting of the Board last week, is an interesting document. A considerable portion of it has reference to the drainage works which have been executed during the past year. On this subject the Report states that the drainage is now all but complete, the only portion not finished being that extending from the Chelsea Suspension Bridge, westward, to the temporary pumping-station at Fulham, and of this last portion about three-quarters of the distance are at the present moment finished. The Western pumping-station is rapidly progressing, and the machinery will raise 38,000 gallons of sewage and rainfall per minute. The system of main drainage, when it was first brought into operation, was found to be incomplete without bringing various old main sewers into a better condition, and during the year those in Shoreditch, the Fleet Valley, Hammersmith, and Hackney Wick, have been specially attended to. Local drainage has been effected under the Board's direction to about twenty-one miles in length. The ventilation of sewers has formed an important part of the engineering work of the Board. Various plans have been considered, and preventive measures taken, to exclude the illegal introduction of deleterious matters into the sewers, while sewer effluvia have been combated with by means of sulphurous acid and chlorine gas.

With reference to metropolitan improvements the report says, that in respect of the Northern Embankment, the chief matter was the obtaining power to form an approach from Charing-cross *vid* Northumberland House, and that the privilege of destroying that mansion will cost the Board half a million pounds. The Chelsea Embankment is approaching completion, and is to be opened to the public shortly. Negotiations for the acquisition of property for improvement purposes are progressing in Wapping, Shoreditch, Old-street to New Oxford-street, Harrow-road, and Newington Butts.

The various parks and commons under the Board's control, the largest of which is 267 acres in extent, and the smallest 1 acre, have an aggregate acreage of nearly 1,017 acres. The Board have abandoned the idea of building on a portion of Finsbury-park, and this determination will give to the public 20 acres more than was contemplated. Shepherd's-Bush-common, which it was proposed to convert into a park, is to remain simply as a common. Tooting-Beck-common had been obtained possession of by the Board, under the Act of last session, and was to be improved and laid out for recreation purposes. Leicester-square will shortly be handed over to the Board by Mr. Albert Grant.

The Fire Brigade, which is under the management and control of the Board, is named in the Report. In 1873, the number of fires was 1,548, of which only 166 were serious. By day 90 firemen were constantly on duty in the metropolis, and by night 181. Altogether there were 107 land and floating engines, 125 fire-escapes, and 396 firemen. The cost of maintenance last year was over 74,000*l*.

Estimated Cost of the New City Gaol, Bristol.—We understand that the estimated cost of the new city gaol, the design and plan for which have been, or are about to be, forwarded to the Secretary of State for approval, is 65,000*l*. This is independent of the price of the land,—7 acres,—purchased for a site at Horfield, and which is about 5,000*l*. It is thought that by the sale of the sites of the old gaol and the Bridewell the city will recoup itself for the outlay to the extent of about one-half.

HOUSE BUILDING IN THE FEEJEE ISLANDS.

IN the construction of their houses the Feejeeans employ professional carpenters, who are held in high estimation. These houses differ from those of the other groups, although the materials of which they are formed are similar. Before commencing to build certain ceremonies have to be gone through. A present of a whale's tooth is made to the king or chief, who is at the same time informed as to the size, height, and other requirements of the building. The king, or chief, then orders the men who are generally employed for such purposes to prepare the timber, and get all things ready. The direction of the work is entrusted to a chief superintendent, and from one to five hundred men or more, if necessary, are employed. Their construction is in this manner, posts of cocoa-nut wood are set in the ground, and are placed about 3 ft. apart; rafters of the palm are set upon a plate resting on the post; these have a very steep pitch, and support a cocoa-nut log that forms the peak of the roof, the ends of the peak extending beyond the thatching at each end, and are covered with shells. The roof is made by beginning at the peak and thatching downwards with the wild sugar-cane, under which are placed fern-leaves. The thatching is made thickest at the eaves, which are about 3 ft. thick, projecting some distance over the sides, and are squared off. The frames and sills are made of the cocoa-nut and tree-fern, and there are two doorways on opposite sides, from 3 ft. to 4 ft. high, and 4 ft. wide. Mats are hung before the doors, and the sides are closed in with small canes in square wicker work. A house is finished in from ten to fifteen days, and is considered tenantable for upwards of twenty years. Each house has a fireplace almost in the centre of the floor: it is nothing more than an ash-pit, with some large stones to build the fire and place the pots on. Few partitions are to be found in the houses which at each have an elevation at the height of about 1 ft. from the floor. These platforms, which are covered with layers of mats, are used as beds. The common houses are oblong, and from 20 ft. to 30 ft. in length. In each town is to be found a Mbure or Spirit-house, in which the various deities are worshipped, and which is also used for entertaining strangers, as well as for holding councils and other public meetings. These Mbures are built after the same manner as the houses, but the roofs are more peaked; they are generally 15 ft. or 20 ft. square, and about 30 ft. high. The decorations of all their buildings are confined to the shells and the cane wicker-work.

Such is a brief sketch of the architecture of a people between whom and Englishmen a close intimacy may ere long be found.

PUBLIC BATHS FOR WAKEFIELD.

THE design of Mr. William Watson for the new public baths, situated in Alms House-lane, is a red brick building, relieved by white brick arches, cornice strings, &c., and stone dressings; it has a frontage to Alms House-lane of 125 ft. The central part of the front is two stories high, and projects from the line of the main buildings towards the roadway. The entrance to the baths is placed in the centre of this portion, and is wide and spacious, reached by a flight of easy steps, right and left; and also on the first-floor are rooms for the carekeeper; a screen, partly of glass, is placed across the rear of the entrance-hall, behind the middle of which is the ticket-office, and on each hand is reached the ladies' and gentlemen's corridors, communicating with their respective waiting-rooms and private baths, three of the latter being provided on each side.

The hall containing the swimming-bath is reached from the gentlemen's corridor, and is 90 ft. long by 43 ft. wide and 30 ft. high; the swimming-bath is 60 ft. long by 30 ft. wide, and the depth of the water will be from 2 ft. 6 in. to 6 ft. 6 in. Twenty-nine dressing-boxes are fitted on one side and both ends, as well as other conveniences. A gallery at one end is reached by a staircase; wash-house, drying-house, engine and boiler house are also provided. The bath will have white glazed brick and tile sides and bottom; the walls of the bath buildings and the corridors will be built with white glazed brick facings 4 ft. 6 in. high. The private bath rooms will also be lined with white glazed tiles. The bath building will have a wrought-iron roof, with

wrought purlins covered with matched boards and slated. The promenade round the bath will be laid with Seyssell asphalte, finished to a stone curb. The private bath rooms will be fitted with enamelled cast iron baths and lavatories, with hot and cold supplies. The cost of the site and buildings, including the engineering work, will be about 4,000*l*. The first stone was laid on Saturday, the 18th of April.

A WOODEN RAILWAY.

THE South Carolina Central Railroad had been allowed to drop through the hands of the original projectors, and a considerable amount of cutting out and grading had been accomplished, when Messrs. Land & Pritchett, large turpentine distillers, says the *Clarendon Press*, purchased the right of way and set about to construct a road that would take their products to market. The road from Manning to Lane's Turnout is 15½ miles long. The bed is constructed precisely as all other railroads are; but in place of iron this road has wooden stringers, which are 5 in. upon their face, and the tracts or wheels of the running stock are 5 in. upon their face. The friction in running being distributed over wide surfaces, the injury to the rails will be much less. The flanges to the wheels are 2½ in. deep, thereby preventing any probability of running off. A portion of the road has been in operation five months, over which trains have been running daily, and most of the stringers are smooth. The rolling stock on the road is common, but quite effectual. The engine is worth only 1,800 dollars, but is sufficient to carry seven or eight cars, loaded, at the rate of 15 miles per hour. The road is regarded as a success, and answers all the purposes of a first-class iron road. The cost of the road has been about 1,200 dollars per mile. By this road 50,000 lb. can be sent twice a day. In the days of horse traction, before the modern railway era, wooden railways, we may remark, were common in this country.

MESSRS. MINTON'S PATENT OVEN.

MESSRS. MINTON, of Stoke-upon-Trent, have just taken out a patent for an improved oven in the firing department of the pottery manufacture. It is difficult, without the assistance of diagrams, to give a correct idea of an invention of this kind. The improvements commence before we get to the oven itself, for the hovel is abolished, a low lean-to shed round the oven being ample. In existing ovens the feeders or mouths of the fireplaces are constructed partly beyond the circumference of the oven, and partly under the walls of the same; but by this arrangement a large portion of the generated heat is expended on the contiguous brickwork, and has no direct action on the ware to be fired. In the new oven the old mouths are dispensed with, the combustion being effected entirely within the inner circumference of the walls, and this leads to a large reduction in the quantity of fuel consumed. The patent provides for the erection of a chamber over the oven by which heat which might otherwise be wasted is utilised for the firing of articles requiring a comparatively low temperature. The flame is directed towards the upper part of the oven, and as there is no opening at the top of the vault the heat is compelled to travel downwards until it reaches the floor, where it finds a number of openings. These openings give access to several horizontal flues, and from these the gases reach the upper chamber by passing through a corresponding number of upright flues constructed within the thickness of the walls of the oven. From the upper chamber, which acts as a regulator of the draught, they pass into the open air. At various heights above the doors of the fireplaces are small openings for the introduction of the air requisite to ensure perfect combustion. Under the floor of the oven is a flue which communicates with the external air: this is kept shut all the time the oven is firing, and is opened afterwards to assist the cooling. A damper in the centre of the vault is also removed, after the firing, with the same object. It is claimed for this invention that it has several advantages over the old form. Chief among these is that of economy. The original cost is less, and the consumption of coal is greatly reduced. Messrs. Minton have a 15-ft. biscuit-oven which they have fired twenty times—a pretty severe test—with an average of something less than nine tons per oven, and this oven has never yet turned out a piece short fired. In the first large biscuit-oven built on this principle (18 ft. 2 in. in diameter), the consumption was 12 tons 18 cwt. in 56 hours. It contained, besides cream colour and best earthenware, parian, stoneware, and majolica. At the first trial of a 15-ft. glost oven 3 tons 8 cwt. of coal were consumed. The quantity of coal consumed, and consequently the saving, will depend to some extent upon the class of ware fired, but the saving is put generally at one-third for biscuit-ovens and two-fifths for glost ovens. The combustion is said to be perfect, and consequently the oven smokeless. Messrs. Minton have appointed Messrs. Scrivener & Son, architects, Hanley, their agents for the patent. The royalty for the use of it has been fixed at a very moderate figure.

ROTHERHAM INDEPENDENT COLLEGE

THE foundation-stone of the new Independent College at Rotherham was to be laid last week. The new building is to cost over 13,000*l*., and the cost of the site in Moorgate, and of furnishing, &c., will make the total outlay about 20,000*l*. The new college occupies a commanding site, rising considerably from the road, and is approached by an avenue some 200 yards long, terminated by the terrace on which the college is being built. The whole work is in the collegiate Gothic style of architecture prevalent in the fifteenth century, and is to be carried out in the local red sandstone, with dressings of Roche Abbey stone. The main feature of the principal front (that facing the avenue by which the college is to be approached from the high road), is the moulded entrance, surmounted by a tower, flanked on either side by a range of large, mullioned, and traceried windows, which give light to the dining-hall, library, &c. On the extreme left is the principal's residence, which shows on this front two gables, and a bay window lighting the drawing-room. In the rear of the main building, on the north side, are two long wings, arranged for studies and dormitories for the students; the south or left wing being appropriated to the principal's residence and offices of the college. Immediately opposite the entrance mentioned is the principal staircase, which leads to the upper floor of the college buildings and students' rooms. On the right on entering is the library, 45 ft. by 20 ft., lighted in the front by three large two-light windows; on the left of the entrance is situated the dining-hall, which is lighted by three windows in the front, similar to those in the library. Leading from the entrance-hall on either side, is a corridor 7 ft. wide, running the entire length of the college. Entered from the corridor at the north end are students' wings, the studies being situated on the ground-floor, and the bedrooms above. At the south end, behind the dining-hall, are the domestic offices and servants' rooms. On the first-floor, over the library, &c., are the various class-rooms. The remainder of this floor is occupied by the bedrooms already mentioned, and by the sick and convalescent rooms, which are shut off from the remainder of the building. The upper floors of the tower contain additional studies and bedrooms for students; altogether, there will be accommodation for twenty-eight students. The works (commenced in November of last year), are being carried out in accordance with the drawings and specifications prepared by Messrs. W. G. Habershon & Pite; the builder being Mr. Moore, of Bedford, whose contract amounts to 13,400*l*. Mr. Birtchnell, of London, is clerk of the works.

NEW CORN EXCHANGE, BEDFORD.

THIS new building has been opened. It is of mixed style of architecture. The front is Italian. The material is principally white pressed bricks, with Bath stone dressings, and carved capitals. The basement consists of four corridors, entered from the front side: seventeen rooms, intended for offices and retiring-rooms, averaging some 12 ft. by 15 ft.; and a large committee or refreshment room, 58 ft. by 19 ft. In addition to these, there are lavatories and other necessary conveniences. The rooms are lighted from the front and sides. The large hall is entered from the main street by a flight of ten steps and two entrance porches. It measures some 100 ft. by 60 ft., but at the far end of the room is a platform raised some 3 ft., and measuring 19 ft. across by 60 ft. long, thus reducing the exchange floor proper to less than 90 ft. Over each entrance a small gallery, calculated to seat some 35 people, has been constructed. The platform is reached by a flight of steps from the hall or from ante-rooms on either side without going into the large room. The room is lighted from the front and sides, and also from three glass domes. Artificial light is secured by five 60-jet gas coronas,—three along the centre of the hall, and one at each entrance. Altogether, the hall is calculated to seat some 1,500 persons, the room itself holding some 1,100; the platform, 300; and the galleries, 70. The total cost of the building is about 9,000*l*. It occupies a central position, being situated in the middle of St. Paul's-square, just opposite the church. The old corn exchange, which stands a short distance off, is now used as a market-hall.

Considerable difficulty was found in obtaining a good foundation for the new building. The ground turned out to be hollow over the centre site, forming a cave from 2 ft. to 5 ft. high, between two thicknesses of rock. This cave was filled with water in some parts, and in others a portion of clay. The water had to be pumped out, and the upper thickness of rock blasted, and the foundations carried down to the second rock, which was a work of some considerable trouble and time, costing about 700*l*.

The contractor for the building was Mr. L. B. Moore, Bedford, and Mr. C. J. Day for the carpenter's and joiner's work. The architects for the building were Mr. John Ladds and Mr. W. H. Powell, of London, who were selected in open competition.

THE TALE OF TROY DIVINE.

DR. SCHLIEMANN'S persevering researches in the Troad will of necessity rekindle some old controversies; he has found a real buried city with abundant proofs of pre-historic civilisation, but it will take the labour of generations to assign a true value to his discoveries.

A primitive, but well-constructed hill-fortress, of solid masonry, is proved to have lain unknown beneath successive depositions of more transitory material; all surmounted by the historic site of the later Troy of Hellenic civilisation.

Homer is so far confirmed in this, that there really was a pre-historic city burned to the ground, in the exact locality where he places Ilium or Troy; and the tradition of this fact has never been lost. But the poet, be he Homer or not, can never have seen the city he has professed to describe; he may have drawn his descriptions from the later Ilium of authentic history, to which the hill-fortress of the mythical or heroic, *i.e.*, the pre-historic age, was a mere dwarf. This solid fact, while it confirms the general accuracy of the traditional material on which he worked, proves how recent is the recast of those traditions which we now call the Iliad of Homer.

Hissarlik, the site on which Dr. Schliemann has laboured so earnestly, is a mere village; it means "the fortress," and is the modern representative of the Palladium or tower of refuge, deemed fabulous, but now proved to be of that style called Pelasgic. It was to the rude natives of the Troad, what Richborough was to the ancient Britons, what the Tower of London became to the Saxons. It was burned, but possibly suffered a more fatal injury in the setting up of its harbour; the port, if there was one, or the bay, had shifted by Homer's time, and there he figured his Achæan hosts.

Homer calls the chief stronghold a Pergamos or Pergamon. This word should mean "fortress" too, it being the palladium. Dr. Schliemann writes:—Troy "had no especial Acropolis, but .... Homer invented one, and called it the Pergamos, a word of utterly unknown derivation." The *Quarterly Review* confirms this so far as to remark that the "name may have been handed down by tradition": just so, but why doubt its etymology, with the Greek word πύργος, "a tower," at hand?

I read "Perga" as equal to "Berg" or "Borough," and identical with the Celtic "Bre," "Brig"; all these may be compared with the Semitic "Byrsa" or "Bozra," "a fortress," it being the root of Byzantium, the modern Constantinople. The proof of the transition from P to B is found in the Anatolian city, variously Pergamo and Bergamo, famous for its parchment.

Byrsa was the Acropolis of Carthage; Bozra is the name of two Scriptural places. "Berg" and "Bre" are "hills"; "Burgh" is a synonym for "castle"; from "Brig" we get the Brigantines or

Briganti, hill-men, or mountaineers, of Celto-Roman days.

Hissarlik stands in close relation to the Phrygians, whose name appears as Phryges, Bryges, Briges,—here, may be, the hill-men or mountaineers of Asia Minor.

The name of Troy is sometimes classed as Celtic; compare the "Tre" of Cornwall, but we must not forget Tyre, *i.e.*, *Tzur*, "a rock." Ilium, also, is said to be Semitic, meaning "well-walled."

Dr. Schliemann's illustrations open a wide field for conjecture. There are some wonderful pendants for the head, very suggestive of a "golden fleece"; the owl-headed ornaments I would call imitations of a shield, the palladium; and of a tower, palladium again; the latter do somewhat take the dice-box shape, but might do as well for a *corselet*, or body-armour. However, Mr. Newton is to lecture on them, and Englishmen will be much guided by his mature opinions.

A. HALL.

A LOST WORD AND ART.

SIR,—There are two or three points raised under this head in your journal which I fail to see.

1. The Spaniards in the time of Jeremiah were not likely to have had any word like *plate*, because Tarshish was then Phœnician, the language of which race resembled the Hebrew. Hence, the Greek word πλάτης, if ever it got into Spain, must have got in considerably later. The Greek and Phœnician languages belong to two totally different classes.

2. The best lexicons which I have derive מִרְקָע, not from מָרַק, but from רָקַע, as Fürst, in his Lexicon (a great authority), whose words are רָקַע, participle מְרֻקָּע—to be beaten out; Jer. x. 9, "a beaten silver-plate."

Your author could not derive it from מָרַק, as any Hebrew scholar would tell him, as the fourth letter ע is part of the triliteral root, and not a mere termination, the non-radical letter being the participial מ at the beginning, and the quadriliteral מִרְקָע being here impossible. In fact, in Hebrew the initial מ corresponds with our final *ing*, or *ed*, or *en*.

Radical.	Accidental.
רקע	— מ like
Beat	— en.

Whether active or passive, depending partly on the small vowel-points.

מְרֻקָּע passive, "beaten";
מְרַקֵּעַ active, "beating."

מָרַק does, indeed, mean to "polish," but is impossible here. The passage in Jeremiah is thus translated by Bagster's translator from the Septuagint,—"It is wrought silver: they will not walk: it is forged silver (9) brought from Tharsis."

Προσβλητόν might mean "clapped on," being properly "added to," "joined on to," but "spread out" is an additional notion.

Τορευτόν is rather "engraven," "embossed," than "polished," and is used for the carved work on cups or chariots. I append three translations of the Hebrew from three good authorities,—twoGerman and one French:—

"Beschlagen [beaten] silber wird aus Tarsis gebracht, und gold aus ufas, werk des künstlers und der Hände des Goldschmidts."—*De Wette.*

"Silbernes Blech [silver-plate] bringt man auf dem Meer her; Gold aus Uphas, durch den Meister und Goldschmied zugerichtet."—*Luther.*

Here Luther would not translate Tarshish at all, but merged it in the idea of "sea," because people had to go by sea to get there.

"L'argent qui est étendu [spread out] en lingots [ingots] est apporté de Tarscis, et l'or d'Uphaz, pour être mis en œuvre par un ouvrier et par les mains d'un fondeur."—*Ostervald.*

NEMO.

RESTORATION OF WARWICK CASTLE.

THE builder's work may be considered practically finished, but the apartments must for a long time remain in the hands of the painter, decorator, and upholsterer. The amount of Mr. Bromwich's contract for builder's work is 16,000*l.* to 18,000*l.* Lord Brooke's suite of apartments is, so far as structural arrangements go, finished; and the same may also be said of the private rooms in the east wing; while the baronial hall is being cleaned down. The latter grand apartment presents a contrast to its appearance on the memorable 3rd of December, 1871. The roof is of stained pitch-pine; new freestone windows overlook the Avon, and the Gothic arches of the hall are newly executed. Additional archæological interest is imparted to the renovations from the fact of the disaster of 1871 having disclosed a part of the original structure of this portion of the building which had previously been masked. The relaying the tesselated marble floor will be commenced as soon as the six-branch chandelier, containing fifty lights, has been fixed to the centre of the ceiling of the hall. Mr. J. Syer, the armour restorer, of London, is successfully continuing his work, and the loss of ancient armour will be reduced to a minimum. When ready for their reception, the baronial hall will be enriched with as many suits of armour as it was before the fire. The total amount of the public subscriptions towards the restoration fund was 9,651*l.* 5*s.* 9*d.*, which will be but a very small part of the entire cost of the restorations and renovations.

OPENING OF THE STEBLE-STREET BATHS, LIVERPOOL.

THE new baths, erected by the Corporation of Liverpool, in Steble-street, Toxteth Park, for the benefit of the inhabitants at the south end of the town, have been formally opened, in the presence of a crowded assembly, and the event was inaugurated by a swimming-match.

The new baths contain six private first-class rooms for men, seven second-class baths for women, twelve second-class baths for men, and fifteen third-class baths also for men. There are also a first-class plunge-bath, 50 ft. 6 in. long, by 36 ft. 3 in.; a second-class plunge-bath, 52 ft. 6 in. by 38 ft. 3 in.; and, in addition to these, there is a commodious plunge-bath for juveniles. In the building, provision is made for all classes, and the rates fixed are very moderate. In addition to the baths, a washing-room has been provided, containing fifty-four stalls for washing purposes, each of which is provided with a washtub, boiler, and dolly-tub. An ample supply of water, which can be heated to any required degree up to the boiling-point, can always be obtained. In connexion with this department there are six drying-chambers, each of which is divided into eight compartments; and beyond this there are wringing-machines, and every appliance that modern engineering skill can suggest. Toxteth is indebted for the boon to Lieut.-col. Steble's movement in favour of it.

ARCHITECTS AND THE HEALTH ACT.

SIR,—According to modern form and custom, I read my *Builder* every Saturday morning, and most eagerly do I look out for public appointments, especially of the "town surveyor" type; at all events, I have been doing so for the last two or three years. I want to allude to a paragraph in the *Builder* of the 4th April referring to the "Public Health Act, 1872," &c., wherein your correspondent asks what salary, &c., and if it would be *derogatory to an architect* to undertake the post of "surveyor" (I think), &c.! I positively indulged in a laugh, and of a true thirteenth-century character, too, but subsided into a train of thought under the serious glance of a portly, spectacled ecclesiastic opposite. But, to return; is your correspondent aware of the precarious existence eked out by members of the profession? Does he ever read such paragraphs as this?—

"BUMBLEDOM LOCAL BOARD: APPOINTMENT OF SURVEYOR, &C., &C.—Mr. Hedgecarpenter, of Bumbledom, jack-of-all-trades, was appointed at a salary of 120*l.* per annum, to devote his whole time (if not found out). There were forty-three applicants."

And would he believe that there had been applications from "real live architects" for such posts, men whose works no man need be ashamed of? Yes, sir, there are gentlemen who seem doomed to execute only a certain few works of merit, and then are no more heard of. I know of several, and have myself struggled desperately for an existence, of late years, as a private practitioner. Private means quickly disappear if you go in for much competition work without *friends on the committee*, or if you possess a numerous young family. It is when those means are gone that a man begins to find out what is derogatory for him to do; and what class of people will "do plans," if he will not? I often think over the glorious interiors of cathedrals which I once saw, and the clever "little bits" of Gothic in various places, and also of the students whom I knew when getting my architectural tuition in Town. Of the latter, there are but few following the profession now: one "cut" the profession in seven years, took an hotel, and retired very comfortably eight years after; three went to India; four are yet in London offices, getting—on in years, I feel sure; three are architects proper; and one is an architect not quite so well off as when he did his "bone" at the Institute (or rather his friends' bone), and has been on the look out,—as stated in the beginning of this, and narrowly escaped being a "selected candidate" for the post of Architect to the Government of Chili. (We shall now be deprived of the experience in earthquake-proof buildings, as I suggested at the time.) I am convinced that it is useless for an architect to apply for a borough surveyorship; these posts are usually given to engineers, or men out of such offices. When a proper Board exists, however, let him try it. And again, let him have been in private practice thirteen or fourteen years, and through misfortune have to try and get occasional employment in an office, and he will find he has something to learn.

CUM MULTIS ALIIS.

THE PAVEMENT QUESTION IN MONTREAL.

FROM the report of the Montreal City Surveyor, Mr. P. Macquister, of the various works executed by the Road Department of the city during the year 1873, presented to the Council on the 9th of March, 1874,* it appears that the pavement question between wood and asphalte is in progress there. The following is a quotation from the report:—

"I would again bring under your notice the need of a steam road roller for our macadamised streets. The Provincial Government last summer sent one, with a stone-breaking machine attached, to the Provincial Exhibition here. We furnished a quantity of stones, which were broken by the machine, spread on the extension of Bleury-street through the Park, and rolled by the roller, which, although rather less in weight than required for our purpose, showed the great advantage it would be to us to have one. This roller is now lying on St. Catherine-road.

The Ballard paving on Place d'Armes was completed.

On Jacques Cartier-square, the Nicholson pavement between Commissioner and St. Paul streets was renewed, and the stone blocks across St. Paul-street were taken up and replaced by Nicholson paving; the flooring below the wooden blocks of the Nicholson was found good, and did not require renewal. The Nicholson paving was laid in 1866, the blocks then laid have been in very bad condition for two years, and should have been renewed in 1872. Judging from the experience of this portion of the Nicholson pavement, its duration on a good grade, where no water lodges, is six years. We have not yet had sufficient experience of the Ballard pavement to compare its durability with that of the Nicholson—its cost is, however, greater, being nearly 3·00 dols. per square yard, while Nicholson can be laid for about 2·25 dols. per square yard; there is a waste of timber in preparing the blocks for Ballard, and the quantity of sand required for its foundation makes that portion of it more expensive than plank.

About 70,000 3-in. cull deals and 17,169 square yards of so-called asphalte were laid (on side-walks) during the past year. I have in former reports objected to the use of cull deals for footpaths; they are unhealthy, expensive, and sometimes the cause of accidents, entailing damages on the corporation. The Road Committee has ordered a report to council asking authority to purchase 75,000 pieces third-quality pine deals. Instead, however, of using deals, I would suggest for at least the suburban streets that a tamarac curb be fixed on to posts about 10 ft. apart, driven in the ground, the space between the curb and the street-line to be filled with a mixture of engine ashes, sand, gravel, and coal-tar, sprinkled over with sand, and well rolled. This will make a path as good as and cheaper than the so-called asphalte we have been laying. It will be superior to the deal walk, and will cost less,—the tamarac curb will last for at least ten years. We have proof of that in the one which was laid round Viger-square in 1860, some parts of which are still good. The mixing and laying of the composition after the proper proportions have been given, require only a little practice by an ordinary labourer.

The Corporation being now authorised to expend 1,500,000 dols. on paving streets and laying side-walks, I would propose Nicholson pavement for such streets as Notre Dame, McGill, Radegonde, Beaver Hall Hill, Union-avenue, St. Catherine, Mountain, Craig, St. Paul, St. Denis, and St. Mary streets; it would not be advisable to have St. Joseph, Bleury, and St. Lawrence streets paved until they are widened as proposed. If good flagstones for footpaths can be obtained at a reasonable rate, of which there is a probability next season, I would recommend the laying of them in all the principal streets."

MODERN SYMBOLISM AND THE SYMBOLISM OF THE FUTURE.

TALKERS may talk for ever about the possibility of a new style, but the *onus probandi* lies with them: they are as unable now, as they were some years since, to point out in what that new style is to consist; they have not brought us one whit nearer to its realisation. It is mere speculation, and that a not feasible speculation. They have no data. The symbolism of to-day and to-morrow, however, remains a fair and open field for gleaning, suggestion, and conjecture.

Mr. Simpson's interesting lecture at the

* Montreal: Stevenson, Printer, 245, St. James-street.

Society of Arts was marked by some very just, philosophical remarks. The poetic faculty, he took occasion to say, is to be found in very primitive races. The expression of this faculty in words, we may be sure, came first; its expression in symbols indicates more mature powers, and that definite ideas had been reached. The existence of a symbol implies something like a system with durability, for it requires the understanding of it by many who are organised into some form of society to accept the signification which is meant. Without this condition no sign or symbol could exist; and they indicate that a state of progress had been reached by the human kind. As civilisation advanced, symbols seem to have multiplied with it, until a vast system came into existence.

Oriental symbolism is a subject for the antiquary. It is a symbolism in which we can never take any vital interest. It is too remote and recondite. There is perhaps nothing which a sensible man would rather know than not. Life is short, however, and he must prefer to know those things which have a more immediate utility and interest.

The symbolism of Christianity is very simple and beautiful: it was, and is still, perfectly understood. It could be introduced, in some form, into painting, sculpture, architecture, and ornamental art. The Gothic style may almost be said to have sprung out of symbolical forms and arrangements. Christian art has an intelligible symbolical language, and Mr. Simpson very clearly indicates the function which symbolism fulfils in art when he refers to the Mohammedan substitution of texts from the Koran, in ornament. "The Mohammedan, with his iconoclastic tendencies, swept away all these, or at least, nearly all these symbols."

Modern symbolism is much more extensive than we may at first be inclined to imagine. It requires looking up. The symbolism of the future will probably include many symbols derived from science, representing immutable principles. The symbols themselves in this case will be of universal import, symbols for all time, and expressing the same idea to all civilised peoples. For instance, the compasses, half open, to the limits of the middle-half of a rule—its golden middle, or mean,—will imply moderation, temperance,—throughout the civilised world. The balance will alike imply the stability of nature, the moral state, health, and beauty. The circle is, *par excellence*, the symbol of symmetry, —of perfection and universality. The level denotes equality, the levelling system; the plumb-line, truth. The square is representative of rectitude, justness, fairness. Geometrical figures, in which the longer to the shorter diameters are as 2 : 1, would also imply moderation; geometrical figures having extreme relations would, on the contrary, imply intemperance, extremes, eccentricity. In fact, there is not a ratio which is not an analogue of some human condition. Mechanism will also furnish us with symbols. The balance-wheel of the watch and the "governor" of the steam-engine are fit emblems of the formation of a ruling or governing power. The mariner's compass would indicate moral guidance; a wheel, wings, a full sail, a bud, flower, and fruit,—progress; an acorn would be emblematical of modest beginnings and grand results; a dog, of fidelity; a peacock, of vanity; a trumpet and wreath, of fame. In fact, there are a host of symbols, modern symbols, ready to hand, if some one would only take the trouble to collect them for general use, and the ingenious man might invent more. The publication of a collection of intelligible symbols would, we have little doubt, repay the author for his gleaning.

W. C. T.

INDUSTRIAL ART-EDUCATION IN MASSACHUSETTS, U.S.

THE first annual report of the Board of Visitors of the Massachusetts State Normal Art School, together with the second annual report on Industrial Art Education, by Mr. Walter Smith, State Director of Art Education in Massachusetts, have been issued in a printed form at Boston.*

The visitors' report says:—

"The most important event of the past year connected with the educational interests of the Commonwealth, was doubtless the establishment of the State Normal Art-School. It is a small institution, with totally unsuitable and inadequate accommodations, and is carried on at an insignificant cost, compared with the vast industrial interests it is designed to promote. But its importance is seen in the purposes which it is intended to subserve. It is an essential element in that system of agencies which the government of the State is beginning to put into operation for the purpose of diffusing art-culture, not only as an indispensable constituent of a competent general education, but as a means of enabling our manufacturers to compete more successfully with the manufacturers of Europe. . . . . By cautious experiments, Massachusetts has made a beginning in this new education. The marked and gratifying success of these experiments, as demonstrated in the exhibitions of drawing which have been held, will, it is hoped, induce the Legislature to provide, without delay, more adequate means for carrying forward this important educational enterprise. Thoughtful men are *everywhere* becoming more and more impressed with a sense of the value and importance of technical education, and drawing is now recognised by sound pedagogists as lying at the foundation of all technical education."

* * * * *

"Thanks to the earnest co-operation of all parties concerned, this beginning of a great work has been wonderfully successful. It is really a marvel of success, considering the disadvantages which had to be encountered. But the visitors wish it to be distinctly understood that it is simply a successful *beginning*, on a very small and inadequate scale."

The report is signed by John D. Philbrick, A. A. Miner, Phillips Brooks, and Joseph White, visitors.

Mr. Smith's report is dated 31st December, 1873, and professes to be

"A report on the progress of industrial art-education for the year 1873, the second year (says Mr. Smith) of my official relationship to the Board, and the third year after the passage of the Act relating to free industrial drawing by the legislature of Massachusetts.

The passing of this law imposed on all cities and towns having above ten thousand inhabitants the obligation of establishing free classes for the study of industrial drawing, either in day or evening schools, and upon all school committees the duty of including drawing 'among the branches of learning which are by the first section of chapter thirty-eight of the General Statutes required to be taught in the Public Schools.' The law has been very generally complied with. . . . The study of art and drawing as a branch of and for the purposes of education, had not been seriously pursued in this country, so that the drawing committees of the various school boards have had to depend upon draughtsmen and specialists for the teaching required. . . . .

In the public schools little else than drawing from flat copies, having no particular bearing on either art or industry, has been attempted. In every city where I have examined the instruction given in the public schools, I found the admirable skill of the teacher very much hampered by want of a progressive and simple plan of instruction and of examples with which to give their lessons, and a general absence of confidence in their own powers arising from their having had little or no instruction in the art."

* Wright & Potter, State Printers, corner of Milk and Federal streets. 1874.

MONUMENTAL.

Disputed Monument at Chartham.—Dr. Tristram, the Commissary-General of Canterbury, has given judgment in the Chartham Faculty case,—one of considerable importance, as defining the power of a rector as to erections in the chancel of his church. Mr. Moody had applied to the Court to grant a faculty authorising him to erect on the east wall of the chancel of the parish church of Chartham, a monument of a particular design, to the memory of his father, fifty years rector of the parish. The rector and the parishioners were in favour of a monument being erected, but not in the chancel. It is said that Mr. Moody, who is instructor in decorative art and chief decorator in South Kensington Museum, wished the monument to be in what opponents called the "Debased Pagan" style of architecture. The chancel is a Gothic structure, and there is already in it a monument in the "Debased Pagan" style to a former rector, Mr. Bungay, erected in 1596. The rector considers this Bungay monument a disfigurement of the church, and that a couple of them would be unbearably ugly. Mr. Moody had admitted that architects might consider the proposed monument ugly, and some years ago he induced his father, without the authority of a faculty, to remove a monument to a former rector and of the same style as the one he now proposed to erect, from the chancel, as being unsuited to a Gothic building. But at that time, Mr. Moody apologetically observes, he was "afflicted with the Gothic mania." The Court held that the grounds assigned by the rector for his dissent were not without reason, and while regretting that the wishes of the late rector expressed on his death-bed could not be carried out, refused to grant the faculty asked for, and ordered Mr. Moody to pay costs.

The Mayo Statue at Cockermouth.—The Mayo Memorial Committee at Cockermouth have decided that the statue of the deceased nobleman shall be placed in Main-street, between Station-street and Sand-lane, subject to the approval of the Local Board of Health. Lord Leconfield has been consulted on the subject, and has expressed his approval of the site selected. It was expected that the statue would have been ready for placing in the position chosen for it by June but it appears from a communication received from Mr. Wills, the sculptor, that, owing to an unavoidable delay, it will not be completed and ready for putting down at Cockermouth before August next.

A Double Memorial.—When the plaster cast of the bust of the late Richard Cobden, by Mr. Neville Burnard, was presented to the Corporation of Brighton, the sculptor made an offer, on loan, of the hand of Cobden (in white marble) resting on the Bible and pointing to the verse, "Give us this day our daily bread." The Fine Arts Committee of the Free Library and Museum, not feeling justified in taking charge of such a work on loan, their chairman (Mr. Henry Willett, F.G.S.), ascertained that the owner was Mr. John Bright, M.P., and wrote to that gentleman asking if the committee might venture to hope that he would present this work to the town of Brighton as a memorial of two fellow-workers in the grand national and benevolent plan of endeavouring to aid the needy to obtain that daily bread which we are taught to daily pray for. Mr. Bright, being on a visit to Brighton, has called on Mr. Willett, and consented to present the town with this piece of sculpture.

Statue of Napoleon. — The committee for erecting a statue of the late Emperor Napoleon in Milan has entrusted the work to Signor Barzaghi, a sculptor of great reputation. The statue will be of bronze, representing, on horseback, the late Emperor, to whom it is raised in token of Italian gratitude. The figure will measure 3½ metres in height, the pedestal 4½ metres.

THE SEWAGE OF SOLIHULL AND BALSALL HEATH, BIRMINGHAM.

AT a special meeting of the Solihull Union Rural Sanitary Authority, Mr. Arnold Taylor, C.E. (the Commissioner appointed by the Local Government Board), was present. The first question discussed was the application of the authority for certain urban powers required in the parishes of Solihull and Yardley. Mr. Taylor suggested that it would be far better to obtain the powers for the whole area of the Board's administration, and this was unanimously adopted. The Clerk then made a statement respecting the threatened Chancery proceedings against the Board, on the part of the Birmingham Waterworks Company, as regarded the drainage of Solihull into the river Blythe. Other complaints had been made of nuisance from defective drainage. The main difficulty in Yardley remained unsolved, and building was increasing every day. The clerk concluded by reading Dr. Wilson's report upon the sanitary condition of Yardley, in which he strongly urged the necessity for a comprehensive scheme. Mr. Pritchard, C.E. (of Warwick), then submitted his plans for the disposal of the sewage by means of a sewer of considerable size. At Olton it was proposed to carry the sewage to some low-lying land near Chapel-fields Farm, away from all buildings, and to treat the sewage there by downward intermittent filtration. It would be impossible to deal with it by irrigation, as the quantity of land required for that purpose would be so large. About twenty acres would, however, be ample for the scheme now proposed. Mr. Arnold Taylor expressed an opinion that combination was desirable, if possible; and it was ultimately arranged that steps should be taken to bring about a combined action for the drainage of the district.

COMPLETION OF THE INNER CIRCLE.

ALTHOUGH there are two proposals on foot in the present session of Parliament for joining up the present termini of the Metropolitan and the Metropolitan District Railways, and thus completing the inner circle of metropolitan railway communication, it seems improbable, from the number of hostile petitions that have been lodged against the Bills, and the influential bodies on whose behalf they have been presented, that either project will receive legislative sanction. The Aldgate and Cannon-street Railway (completion of the inner circle) Bill proposes that the Metropolitan Railway Company should be empowered to make a railway from their authorised Tower-hill extension, at Gravel-lane, Aldgate, passing in tunnel or covered way under

two new streets and a portion of Fenchurch-street and Cannon-street, to the Metropolitan District Railway, at the Mansion House Station. The Bill also proposes the formation of two new streets, one between Bishopsgate-street and Aldgate High-street, the other between Rood-lane and Gracechurch-street, and the widening of portions of Fenchurch-street. The company ask powers by the Bill to abandon a part of their authorised Tower-hill Extension. The line would be only 77 chains in length. The additional capital proposed to be raised for the purposes of the undertaking is,—by shares, 1,750,000*l.*; by loan, 583,000*l.*—Total, 2,333,000*l.* There are twenty petitions lodged against the Bill, the petitioners praying to be heard by counsel. It is probable that the parts of this Bill relating to new works will be withdrawn, and only that portion of the Bill adhered to that relates to the abandonment of the Tower-hill extension. In this case a number of the petitions against the Bill will probably be withdrawn.

The Metropolitan Inner Circle completion and Eastern Extension Railway Bill is a more extensive project, being 4 miles 35 chains in length. The proposed capital is 2,700,000*l.* in shares, and 900,000*l.* by loan, or 3,600,000*l.* in all. The objects of the Bill are to incorporate a company for making a railway from the Metropolitan District Railway at Queen Victoria-street to the western side of the North London Railway, with junctions to the Metropolitan Railway Tower-hill Extensions, with the East London Railway, and with the North London Railway; and to authorise the company to make a new street, and to widen and improve other streets. Trains for the labouring classes at 2d. per journey, with limit of compensation to 100*l.*; to provide for the vesting of the undertaking in the Metropolitan and Metropolitan District Railway Companies; the Metropolitan Board of Works to be authorised to contribute towards the undertaking; and for working agreements with several railway companies in the metropolis. There are no fewer than thirty-eight petitions deposited against the Bill, the petitioners praying to be heard by the committee.

These Bills are cast in Group I. of Railway and Canal Bills. It is expected that they will cause keen and protracted contests.

THE NATIONAL GALLERY.

Mr. WAIT, in the Commons, asked the First Lord of the Treasury whether it was the intention of the Treasury to authorise the necessary expenditure for the construction of the new National Gallery in accordance with the understanding long ago come to with Mr. E. M. Barry, a new façade being rendered necessary owing to the unsightly additions lately made to the present building.

Mr. Disraeli, in reply, said,—I cannot find any trace whatever of such an understanding being come to with Mr. Barry, but I suppose the real question is, whether her Majesty's Government intend to propose the erection of a new façade. Now, the erection of a new façade is a very delicate business; and, considering that we have not been in office three months yet, I must say I should require a considerable time to inquire into the subject before I could embark in such an enterprise. Therefore at present I would say that the Government have no intention of appealing to the House to raise a new façade to the National Gallery.

RE-OPENING OF THE CHILDREN'S CONVALESCENT HOME, RHYL.

THIS enlarged institution, which owes its existence in a great degree to the Ven. Archdeacon and Mrs. Ffoulkes, of Llandyssil, has been opened with Divine service, by the Bishop of Bangor, his lordship being one of its chief patrons. The Children's Convalescent Home will accommodate more than 100 children when it is completed. It has a commanding site on the eastern side of the Rhyl promenades. It extends in length towards the sands 102 ft., and is 63 ft. wide. The new portion of the institution, attached to the front, is three stories high. It is built of the white limestone from the Craig Quarries, Denbigh, in clean pointed masonry, with blue slate roofing and bright red brick chimneys. Around the southern and western sides of the Home there is a light verandah, the post and panels being of ribbon pattern, and the footway laid with blue stone flags, 3 ft. wide. Twenty-five new rooms have been added to the Home, comprising a small chapel, four large sick wards, four convalescent wards, a cheerful dining-hall, and the rest are mostly bedrooms, there being in all eighty-seven beds for the patients, who, by the rules, include girls of any age, and boys not above twelve years. The whole of the interior walls and ceilings are plastered with Parian cement, which has a polished marble surface, and can be washed at any time clean. The bedroom floors are stained and varnished; all the woodwork is red and pitch pine lightly stained and varnished. The chief sick wards are made open with windows to the chapel, so that the infirm patients can have the benefit of the services without being disturbed. The chapel is lighted by a stained-glass window. The subjects of the illuminations are children of the Old and New Testaments. The window is mostly the gift of children who have been in the Home. Bath-rooms are fitted up on each story for hot and cold water, as well as sea-water baths; and in the event of any infectious cases arising a wing of the new building is provided, which is entirely isolated from the rest of the wards, and has a separate entrance from the outside. A great boon likewise for crippled children is that they can be taken out through the casement windows into the fresh air on the verandah without being removed from their lounges. All the rooms are ventilated. The children have amusements of all kinds, including swings in the day room, and an enclosed play-ground on the stands, some 55 yards square, under the bay window of the chapel. Mr. John Rhydwen Jones is the builder of the extension works, which are now nearly finished.

CONTRACT OR NO CONTRACT FOR SALE OF A COTTAGE.

IN the Court of Exchequer (Sittings in Banco) in an action for an alleged breach of contract or agreement as to the sale of a house called "Holly Cottage," situate in a suburb of the metropolis, the result had been a nonsuit.

Mr. Morgan Howard, on behalf of the plaintiff, moved for a rule to set aside the nonsuit and for a new trial, on the ground that there was evidence to show that there was sufficient memorandum of a contract. The plaintiff, on the 3rd September last, visited the cottage, and saw the defendant. Plaintiff asked defendant the price. The defendant said it was 700*l.*, which the plaintiff there and then agreed to pay, adding, "I will write to you confirming what has passed between us." He accordingly wrote to defendant on the same day, saying, "I accept the house known as Holly Cottage, the lease of which has to run 23 years or so, and I will pay the sum of 700*l.* on obtaining possession." The defendant's solicitor on the 6th of September wrote to the plaintiff from Enfield, Middlesex, saying that his client, Mr. Bridges, had instructed him to carry out the sale of the cottage at the price mentioned, but adding this observation, "It will be necessary that some details should be embodied in the contract of sale, which contract will be prepared and sent to you for your approval and signature." Plaintiff afterwards received a letter from the solicitor, informing him that on further consideration his client had decided not to proceed with the contemplated sale of the cottage. The plaintiff thereupon brought the action for breach of contract. The defendant pleaded a denial of the agreement and that the plaintiff was not ready nor willing to perform his part in the matter, which was necessary towards the completion of such contract.

On the trial Baron Cleasby was of opinion that there was no evidence of a complete agreement between the parties; hence the nonsuit.

The Court were unanimous in opinion that the rule should be discharged and that the nonsuit should stand, on the ground that the words quoted from the solicitor's letter of the 4th September, that it would be necessary to embody some details in the contract of sale, &c., showed that there had been no contract entered into to satisfy the statute.

Rule discharged accordingly.

LIABILITIES OF LANDLORDS AND TENANTS TOWARDS THIRD PERSONS.

SIR,—In the case, reported in your last number, of Jackson *v.* Boyd, where it was sought to make the tenant of a small house, and the landlord was ultimately adjudged, liable for a down-pipe falling on a passenger, it is to be regretted that precedents, for which the hearing was adjourned, were not cited either by the judge or by counsel retained.

The matter evidently turned on two points: liability between respective parties to tenancy, thence deducing which was liable towards the public.

Now Woodfall (8th edit., by Cole) says:—"There is never any covenant or promise implied by laws, on the part of a lessor of a house, that it is reasonably fit for habitation; nor that the house will endure during the term; nor that the lessor will do any repairs whatever. Even where the premises become in a dangerous state for want of substantial repairs, and the landlord has notice to that effect, there is no implied obligation on his part to do any such repairs."

Next, landlords, as being absent, are usually not impliedly liable to strangers (except sometimes to public authorities) any more than to their tenants, through premises becoming in a dangerous state,—as from neglect in fencing openings, repairing trap-doors, &c.; but, of course, become so, if any legal duty can reasonably be presumed. Otherwise, action lies against occupiers. "Generally speaking," Woodfall observes, "the tenant or occupier, and not the landlord, is liable to third persons for any accident or injury occasioned to them by the premises being in a dangerous condition." Again: "Where a public nuisance is caused by a ruinous house, the occupier is chargeable to the public." Even as regards the lowest class of houses,—those let weekly,—occupiers are, at least, bound to use premises in a tenant-like manner, and to exercise reasonable care and precaution.

It is manifest, therefore, that much may be said on both sides of the question; but, as somebody must be to blame, the sounder opinion seems to be, that when a tenant has not expressly or impliedly undertaken to maintain, partially or wholly, the landlord, although he may be under no obligation towards his tenant, is answerable for damage to third parties, except probably where this is traceable to wilful injury to premises caused by and known only to the occupier, who then (besides becoming liable to the owner) *creates* for himself contingent responsibility to the public. E. L. TARBUCK.

ARCHITECTURAL ASSOCIATION OF IRELAND.

AT an ordinary meeting of this association held on the 23rd ult., Mr. Charles H. Brien read a paper on "Technical Education."

Mr. Thomas H. Longfield (hon. sec.), said that Mr. Brien's proposal with reference to public lectures was a good one, both for the profession and the public. It was absolutely necessary to elevate the public taste, as there was great ignorance in society of architecture and the different styles. Such lectures as those delivered at the Royal Academy would do a great deal of good.

Mr. Mitchell (vice-pres.) said that he could not help thinking that the suggestion with reference to public lectures was impracticable, on account of the great want of interest displayed by the industrial classes, who, as a general rule, will not learn unless knowledge is forced upon them. He thought that mechanics, mathematics, and drawing ought to be taught in the Government primary schools. Even with all the present disadvantages, any man who wishes may raise himself. Hogan, the great sculptor, is an example of a self-made genius. A poor boy of very humble parentage, he learned anatomy by listening clandestinely outside the door to medical lectures, and was not discovered for a long time, when he begged to be allowed to listen to them. This shows, if the desire to learn is there, men will make opportunities for themselves, and will succeed.

Mr. J. J. O'Callaghan (president) said when art-cultivation is neglected by the Government of the country in such a disgraceful way as it was, he thought the Association could do but very little. In England there were systematic efforts made by the Government to educate the people in art. He wondered that Irish workmen are so intelligent and clever as they were, considering the few opportunities thrown in their way of learning anything. He thought the duty of the Association was to work amongst the members of the profession, not to go outside the programme.

Mr. Brien said that everything brought forward only convinced him more that an effort ought to be made by the Association to popularise art and architecture. If there were public lectures in England, was it not a reason that we ought to imitate them? And if, as the president said, the Government will do nothing in that way, the Association ought to step in, and the Government might possibly follow its initiative.

Brickmakers' Earnings. — According to the statement of the Inspector of Factories, the earnings of brickmakers are pretty considerable. A moulder, his wife, and boy on an average earn 5*l.* 10*s.* 6*d.* per week. He mentions an extreme case of a moulder, his wife, and three children earning 8*l.* 7*s.* 2½*d.* per week.

METROPOLITAN BUILDINGS BILL.

IN moving the second reading, Col. Hogg did not offer to yield much. He said the district surveyors were to some extent independent of the Board of Works, and the Bill proposed that they should be obliged to report everything to the Board, who would be responsible for whatever decision was arrived at. He would be quite prepared, however, if it was desired by the Institute of British Architects, to insert in the Bill the clauses relating to surveyors in the Act of 1855. He said, further, the Bill contained provisions prohibiting the exhibition of placards and advertisements on hoardings, and preventing the pavement from being turned into a medium for advertisements. The proposals with regard to placards had excited a great deal of discussion, and representations had been made that if bill-sticking were prohibited a vast number of men would be thrown out of employment. Under these circumstances the Board thought that they would not be justified in pressing this clause; but with regard to the stencilling on pavements, they would leave that point to the decision of the committee.

For the withdrawal of the clause as to bill-sticking, Colonel Hogg was questioned by some of the members of the Board of Works at a recent meeting. It seems to us that the step was a wise one. The opposition to the proposed prohibition, by which a considerable section of the public would be injured, was very strong. It would, of course, be a good thing to prevent the disfigurement of hoarding and walls; but the necessity for cheap means of advertising must not be forgotten. Re-introducing the clause which gives the Royal Institute of British Architects the power to examine as to the competency of candidates for the office of district surveyor, was, in reality, doing nothing, as the clause enables the Board to elect candidates who have been examined in such other manner as they may have directed.

The district surveyors in their report on the Bill demur to the union of the regulation of buildings with matters of local management. They think it a mistake to combine these in one Bill, more particularly as the matters of local management are already regulated by a principal and several amending Acts. The better course they think would be to consolidate the several Acts relating to the local management of the metropolis, with the amendments now proposed; and to confine the Buildings Bill to matters relating only to buildings. This would enable the public much more readily to ascertain what the law is on each of the two subjects.

They of course further object to the doctrine set forth in the two concluding paragraphs of the "observations." They believe that no condition of things exists which can be called "anomalous." They submit that for a century past the administration of the Metropolitan Buildings Acts by the district surveyors has been advantageous to the public and the building community; and they therefore deprecate any radical change for which no adequate cause is assigned. In this the Institute of Architects in their report also concur, as we do ourselves.

Many of the suggestions made by the district surveyors, we have reason to believe, will be at once adopted by the advisers of the Board when before the committee next week. The district surveyors remark, as we have already done, that the large discretionary powers to be given to the Board here and elsewhere are very undesirable, as rendering the law uncertain and variable, according to the opinion of the Board from time to time. The provision as to exceptional buildings (Part VIII., Clause 48), introducing absolute uncertainty as to the law, would, in the interest of the public, be very hazardous.

The discretionary powers proposed here and elsewhere to be assumed by the Board, will tend to make them and their officers very unpopular.

"On the whole the district surveyors are of opinion that the provisions proposed in this Bill do not improve upon the present Building Act (1855) with that certitude which could be desired; and they respectfully recommend the Metropolitan Board to defer the measure for the present, and to bring before Parliament a short Bill for the appointment of the proposed special magistrate and assessors to carry out the existing Building Act, which of itself would be not unlikely to enable the Board within one or two years to effect all the improvements they desire by a certain number of ascertained amendments upon the present regulations, which would then be sure of public acceptance."

If the Bill is carried on, it is to be hoped that the Board will be supported in their endeavour to strengthen the clauses which relate to sanitary matters. The only objection to them is that they do not go far enough, but the Board, doubtless, fear the opposition which private interests might raise against more stringent provisions. The sixth schedule provides that every new dwelling-house, except where the rooms can be lighted and ventilated directly from a street or public place, or by a skylight, or otherwise from above, shall have an open space belonging to the building, to the extent at least of 150 superficial feet, instead of 100 ft. as now, but the clause is so worded as to admit of the whole area being covered on the one-pair story, and even higher. This should unquestionably be altered. The present Act seems to call for an open area down to the ground, but the rights of property and the exigencies of trade have proved too strong for it, and the covering of the whole area of the ground-story has been allowed. Above this, however, the new measure should certainly enforce the provision of an open area. The wording of another part of the clause also requires alteration to make the meaning clear.

To object that the Bill will harass certain interests is nonsense. It must, of course, do so. Its essential object is to protect the general against the particular; to see that private interests do not prevail against the general good.

Sir William Codrington has given notice that at the meeting of the Board on this Friday, the 8th inst., he will put the following question to the solicitor:—

"Whether, under the Metropolis Buildings and Management Bill, now being promoted in Parliament by this Board, it is authorised that a thickness of only half a brick, or 4½ inches, can separate the chimney flue of one owner or occupier from the ornamental paper or wood panelling of the adjoining owner or occupier, and to whom will the brickwork of separation belong; and to move that the question and the reply of the solicitor be entered on the minutes of the Board."

The solicitor will, of course, answer yes; and will be able to add, if he think fit, that this same arrangement exists in every house in London.

The community at large will endorse all that has been said of the district-surveyors of 1844. By their position, social status, and influence they may fairly be credited with having been the means of averting numberless actions at law, and with having adjusted differences with neighbours at an almost nominal amount; and have in this way saved thousands of pounds which would have been inevitably spent in law proceedings, productive only of trouble and expense to all concerned.

A tribute may, therefore, be paid in a quarter where it is due, and where a change to a very inferior grade of officials is threatened.

CIVIS LONDONIENSIS.

DESTRUCTION OF AN ANCIENT HOUSE, SANDWICH.

SIR,—From time to time you chronicle in your pages the disappearance of one and another ancient building, swept away to give scope to the imperious wants of modern civilization. The task of noting decay or the obliteration of old structures, is at the best a melancholy one, but it is not without a certain usefulness, and if it served no other purpose than to attract attention to the lessening number of such structures in this country it would certainly not be in vain. It is with a view to arouse the sympathy of the few (for the general public do not care for these things), and of averting if possible a similar fate for other buildings, that I call attention to the destruction of a very perfect specimen of the domestic architecture of the middle of the sixteenth century, within the last few days, at Sandwich, in Kent. Visiting this town about three weeks ago I noticed on the west side of the cattle market and immediately in the rear of the town-hall, a very fine sixteenth-century house, quite untouched by repairs or restoration: the woodwork was in remarkable preservation, and the glazing had not been meddled with. In fact, the house was in all respects just as it was three hundred years ago, and showed no symptoms of decay. On paying a second visit to Sandwich on Thursday last, I found that the house had been entirely pulled down and the whole of the materials removed, with the exception of a small portion of the ground-floor and a chestnut beam 14 in. by 10 in. and 20 ft. long, lying in front of the house in the market place. On inquiry I found that the house had been purchased by the Independents, and that it had been pulled down in order to give better access to a chapel belonging to that body, a hideous barn-like building covered with Portland cement, and erected, as an inscription informs one, in 1709. The old materials were sold by auction on the 24th ult., and immediately afterwards dispersed. The building thus demolished was one of the most ancient as well as one of the most artistic buildings in Sandwich, and it is a matter of deep regret that no steps were taken to preserve it when it was known that its destruction was determined upon. It is perhaps hopeless at the present moment to expect the Government to take any action for the preservation of antiquities after the treatment that Sir John Lubbock's Bill experienced lately in the House of Commons, but the local clergy and archæological societies may do much to preserve historical monuments by calling attention to the fact that their destruction is contemplated. A short time since considerable outcry was made about the proposed demolition of a house which was once occupied by the poet Cowper: it was not suggested as far as I remember that the house had any merit as a building, the interest attaching to it being purely of a sentimental character, but public attention was however directed to the subject, and considerable enthusiasm was manifested for its preservation. The house at Sandwich just destroyed was a perfect specimen of the architecture of the time in excellent preservation, and yet not a voice was raised in its favour. Its loss from an artistic point of view is irreparable.

In most cities, and even in thriving towns, the substitution of new buildings for old ones is a matter of necessity, and however much we may deplore the changed aspect of some old quarters, it is, no doubt, a sign, as a rule, of progress and prosperity. At Sandwich, however, no such necessity exists. The town is too large for its trade, in spite of the stimulus given to trade by the railway. Empty houses strike one at every turn, the grass grows in the streets, and everywhere one notices signs of decay. The demolition of this interesting house is therefore the more inexcusable. It was in a habitable condition, the care-taker of the chapel having occupied it until within the last few weeks, and it might, with ordinary attention, have lasted at least another century. The money-value of the house and ground could not have been more than 300*l.*; and I am persuaded that if the need had been made known this sum might have been raised to secure its retention. Is there no archæological society in the neighbourhood to interest itself in the historical monuments of the county?

J. H.

THE NEW BUILDINGS FOR "THE TIMES."

SIR,—The paragraph in the *Builder* of May 2nd, headed, "The new Buildings for the *Times*," incorrectly states that "the builders are the proprietors of the *Times* themselves." I am instructed by Mr. Walter, as his solicitor, to request you to correct this inaccuracy, which is one of several which appear in the paragraph. The buildings have been erected, not by the proprietors of the *Times*, but by Mr. Walter, who is the sole owner of the site and buildings, as well as of the adjacent property in Printing House-square. I have to request that you will insert this letter in the next number of your paper.

F. L. SOAMES.

THE RATING OF TRAMWAYS.

SIR,—I beg to inform you that the tramway companies denied their liability to be assessed to parish rates, on the ground of their occupation being only an easement. This question was taken before the Court of Queen's Bench, through the parish of St. Mary's, Lambeth, when the Court decided that the tramways are rateable.

The appeal of the company against their assessment, in the parish of St. Mary, Lambeth, came before the Assessment Sessions at Westminster on Friday and Saturday last, Mr. Field, Mr. Poland, and Mr. Besley appearing for the company; Mr. Barrow and Mr. F. Meadows White for the parish; the amount of assessment appealed against being 6,290*l.* gross, and 5,600*l.* rateable value.

After the company's case had been opened by Mr. Field, Mr. Ryde, surveyor, was placed in the witness-box, and examined by Mr. Poland, when he put in his valuation, showing that the tramways in Lambeth have no rateable value, but, on the contrary, that to induce a tenant to take to them, so that he may have a reasonable profit, the sum of 1,288*l.* must be added to the gross revenue received by the company in the parish, although the gross receipts amounted to 41,000*l.*

On cross-examination by Mr. Barrow, Mr. Ryde maintained that a tenant could not be obtained for the tramways in Lambeth parish, because he could not obtain any

profit, after paying all outgoings, and providing a sinking-fund to renew the tramways, horses, cars, and tenants' fixtures. He also added, that taking all the tramways belonging to this company into consideration, no tenant could be found to rent them, because no reasonable profit could be obtained, and therefore there could not be any rateable value.

Mr. Ryde's valuation, as put in, showed the gross receipts in the parish, during the year ended June 30th, 1873, to be 41,000*l.*; the working expenses, 33,657*l.*; and rateable value of stations, 1,538*l.*; leaving net receipts due to tramway, 5,805*l.*; then deduct occupiers' share, interest, trade profits, risks, and casualties, 3,781*l.*, leaving a gross estimated rental of 2,043*l.*, from which he deducted, for repairs and renewals of tramway, 3,312*l.* (to arrive at the rateable value), which left a deficiency of 1,269*l.*

The gross earnings of all the tramways belonging to this company for the year ending June 30th, 1873, the length being 17½ miles, was 109,872*l.*; and yet, according to Mr. Ryde, they have no rateable value. The company paid 7½ per cent. dividend each year.

The court adjourned until the 29th and 30th inst.

C. L.

WHAT IS A HOUSE?

SIR,—In reference to your article headed "What is a House?" and inserted in your impression of the 18th of April last, we beg you will insert the following, in justice to us, as you have entirely misled the public. The facts are these:—Mr. Lane applied to us for bricks to build a house for Mr. Nash; we refused to supply, unless Mr. Nash became guarantee. He accordingly did, and wrote the guarantee as stated, at the same time arranging with us that the quantity to be supplied should be 80,000, which was entered in our order-book, but not on the guarantee, as we thought we could take Mr. Nash's word. These bricks were supplied, less 2,909; and it appears about 16,000 of these, which were supplied under this guarantee, and to Mr. Nash's knowledge, as such were used in building the garden-wall, unknown to us, and without the slightest intimation from either party that this was an extra, until after the builder had thrown up his contract. Then Mr. Nash wrote us to say that 16,000 were used in building the garden-wall, which was a separate contract, but which contract was not forthcoming at the court (not, as you say, the guarantee withdrawn, and notice given before this contract (if any) entered into), the guarantee has not been withdrawn to this day. We have laid the case before several of our friends, and they all say it is impossible to understand the judge's ruling in this case. It may possibly be law, but it certainly is not equity.

EDW. DAVIS,
WM. THOS. NICHOLS.

PRIVATE ROADS.

THE case of "Clifford *v.* Hoare," decided in the Common Pleas on the 30th ult., should be a warning to all purchasers of building property abutting on a private road. On public roads the local authorities interfere to prevent the erection of projections to the detriment of other houses, but Col. Clifford, having purchased for the large sum of 15,000*l.* from Mr. Mitchell Henry (Mr. Hoare being merely the mortgagee) a portion of the Kent House estate, thought to have secured an approach of 40 ft. wide; but three Judges *in banco* have decided that on a private road projections may be erected, as long as a passage is left.

OPENING OF THE COVENTRY SEWAGE WORKS.

THE works recently constructed at Whitby by the General Sewage Manure Company for the purification of the sewage of Coventry, have been opened. The directors present included Lord Elibank, Sir John Murray, and Messrs. J. Wilkinson, J. F. V. Fitzgerald, J. Irving (ex-Mayor of Carlisle), &c. There were also present Mr. H. Soden (Mayor of Coventry), a large number of the members of the City Council, and several surveyors from other towns. The works have been in course of erection for the past twelve months, and are designed to deal with about 2,000,000 gallons of sewage per day. The site of the works is that recently occupied by the old filtering-beds, constructed by the Corporation, and from whence the sewage water had been for years poured, black and filthy, into the river Sherbourne. The new works consist of two large blocks of buildings, and four large precipitating tanks. The sewage first of all comes in contact with revolving extractors, the effect being that all solid substances are arrested. These are constructed upon the plan invented by Mr. Baldwin Latham. The sewage is then mixed with chemicals by an agitator. It now passes to another block of buildings, where lime is added to the sewage, and the final chemical treatment applied, the sewage passes thence into the precipitating tanks outside. Adjacent is the apparatus for drying the precipitate, which is the marketable product. The water flowed from the large tank in a very clear state. Fish, placed in the water, had lived therein for some twelve days. The precipitate at the bottom of the tanks is drawn through valves into an underground chamber, to be thence drawn up by revolving buckets and poured into the drying boxes. The drying machines are Messrs. Milburn & Co.'s patent. The process employed is that known as the "Anderson process," invented and patented by Dr. M. F. Anderson, of Coventry. The works have been designed and carried out by Mr. J. C. Melliss, C.E., and were built by Mr. James Marriott; the machinery, excepting the extractors, having been put in by Messrs. Milburn & Co., of London. The extractors were supplied by Messrs. Gwother & Co., of Southwark.

PROPOSED NEW WATER-SUPPLY FOR LIVERPOOL.

MR. JOSEPH JACKSON, C.E., Bolton, in obedience to instructions given him by the Liverpool Water Committee in December last, has reported upon the proposed new schemes for the future supply of water to Liverpool. He alludes to Ullswater Lake, Hameswater Lake, the head waters of the Lune, the River Hodder district in Yorkshire, Windermere Lake, the Bala Lake district, and the river Wyre district. To the last of these projects he gives the preference, its advantages being the comparatively short distance of the district from Liverpool, and, consequently, its cheapness; the ample supply it would yield for many years, and the facilities afforded by the formation of the district for impounding the water for the supply of Liverpool in one reservoir; there being a site for such a reservoir in Bleasedale, upon the valley of the river Brock, which would, with an embankment of about 110 ft. high, form a reservoir of about 550 acres, containing 3,750 million gallons, or nearly as much as all the Rivington reservoirs together. The Bleasedale moors are 1,500 to 1,700 ft. above the sea level. The waters yielded by the Wyre district would be similar in quality to the water of Rivington.

PROPOSED EXPENDITURE ON STREETS AT BIRMINGHAM.

THE local public works committee ask for the authority of the town council "to expend the sum of 35,000*l.* per annum in paving the carriage-ways, and 5,000*l.* in the construction of foot pavements within the borough"; on which Mr. Stone will move that the committee be instructed to report on the wood pavement in Moor-street; and on the cost of paving New-street, High-street, Bull-street, and Dale-end, with wood. The public works committee will also ask leave "to borrow 40,000*l.* for payment for the granite required in the construction of the four tramway routes sanctioned by the council." The committee, we may here add, also asks leave to recommend three assistant surveyors, at 175*l.* per annum each—making a total salary of 515*l.*; and to "negotiate terms" for the purchase of the waterworks.

THORN *v.* THE LORD MAYOR AND CORPORATION OF LONDON.

THIS was made a special case for the opinion of the full Court of Exchequer, in pursuance of an order made by Mr. Baron Bramwell. It was originally an action commenced towards the close of last year, but there was a controversy involved which had been previously before an arbitrator. The plaintiffs, Messrs. Thorn Brothers, were the contractors for the building of the present Blackfriars Bridge, the whole cost of same, according to the original estimate, being 269,000*l.* It was alleged in the plaintiffs' declaration that they had a warranty or guarantee that the bridge in question should be constructed according to certain plans and specifications; that the work had been carried on to a certain extent according to such plans and specifications of the engineer of the corporation, Mr. Joseph Cubitt, of George-street, Westminster; that then it was found impossible to proceed according to those plans and specifications, and that the work had to be continued upon a totally different plan, and in a manner involving a much larger expenditure of money than was at first anticipated. The result was that the plaintiffs were out of pocket the sum of 150,000*l.* On the part of the defendants it was denied that any such warranty or guarantee as alleged arose out of those plans and specifications upon which the Messrs. Thorn contracted. The arguments were opened on the 27th of April, and concluded on Monday. The Lord Chief Baron pronounced an elaborate judgment, reviewing all the facts of the case, and concluding with the expression of opinion that no contract, either written or implied, had been entered into whereby a guarantee or warranty was given by the defendants rendering them liable for the increased cost of the works now claimed by the plaintiffs. Barons Pigott and Amphlett concurred.

THE NEW CONVICT PRISON AT ROCHESTER.

CONSIDERABLE progress has been made during the past few weeks in the works connected with the new convict prison at Borstal, and already the walls of the new prison are some distance above the ground. The prison is intended to accommodate 500 convicts, together with the necessary quarters for the prison officials, warders, &c. The extent of land acquired by Government for the purposes of the prison is between 30 and 40 acres, but only a portion of the site of the intended buildings is at present fenced in, a high boundary wall being ultimately intended to encircle the whole of the Government land. A large number of convicts belonging to the Chatham convict establishment are now employed in the erection of one of the wings of the prison, it being intended to have the whole of the work performed by convicts, under the direction of practical foremen. Temporary buildings have been erected at the works, in which the prisoners take their meals. It is expected that the erection of the new prison will occupy nearly two years, and then the convicts will be employed in the erection of the new forts at Borstal, for the protection of Chatham and Rochester on the land side.

STREET IMPROVEMENT SCHEME AT SHEFFIELD.

THE Hon. Lieut.-colonel Ponsonby Cox, one of the inspectors of the Local Government Board, opened an inquiry at the Sheffield Town-hall respecting a scheme for the improvement of the streets proposed to be carried out by the corporation, and involving an expenditure of 1,500,000*l.* The corporation were represented by Mr. Lumley (barrister), and a number of counsel and solicitors appeared on behalf of objecting property owners. The corporation ask for a provisional order to enable them to obtain, by agreement or purchase, 89,000 square yards of property; but it was contended on the part of the objectors that although they admitted the necessity of street improvements, only 18,000 square yards of land were required for the proposed improvements; yet the corporation sought to get the additional land in order to sell it at an increased cost, so as to defray the expenses of the improvements. It was contended that the whole thing was one of the greatest land-jobbing speculations of the present day.

THE "ZETLAND" WORKING MEN'S HALL AT RICHMOND.

THE corner-stone of a Working Men's Hall or Institute has been laid at Richmond, in Yorkshire, by the Countess of Zetland. The Earl of Zetland gave the site, a very eligible one, and defrayed the cost of the building. The erection of the hall is to be carried out by Messrs. Thwaites & Son, of Richmond; the other workmen engaged being Mr. W. Naylor, joiner's work; Mr. Barker, plumber; Mr. Barnes, slater, Ripon. The building is expected to be completed and opened in the autumn.

The dimensions of the hall are 52 ft. long by 24 ft., and about 30 ft. high. There will be two rooms upstairs and one down, the latter being 49 ft. by 20 ft. In this, the principal room, concerts, readings, lectures, discussions, and social meetings, will be held; the others being of the nature of class-rooms.

The architect is Mr. M. Davidson, of Darlington; and the clerk of the works, Mr. Cross.

The hall is built of stone, obtained from the Zetland estate; and the building, which will be without any special pretensions to ornamentation, will be fitted up at the Earl's expense. The site selected is at the corner of Newbiggin and Bargate, opposite the Freemasons' Hall, another memorial of the liberality of the Zetland family, the late Earl having defrayed the cost.

Grantham.—The designs of Mr. R. Adolphus Came, of London, for New Hospital, have been selected in limited competition.

Miscellanea.

The New Law Courts.—Some particulars as to the actual commencement of the works are given in the *Daily Chronicle*. The contract of Messrs. Joseph Bull & Sons has been commenced by the laying of the first brick, at the north-eastern angle of the building, by Mr. Henry Bull, the senior-partner of the firm, in the presence of about a dozen persons, besides the out-lookers from the windows of the Law Institution. Mrs. H. Bull laid the second brick, and the others present each followed suite with a stock-brick and trowel full of mortar. The brickwork that is to show will be laid in red bricks of a new shape, specially designed for the work, and made by Messrs. Bull & Sons, at Chilworth, near Southampton. These red bricks are 10 in. by 5 in., by 2¼ in., and five courses will equal four of the ordinary-shaped bricks. There will be also a considerable introduction of these bricks moulded into fancy patterns at one end or on one side.

Her Majesty's Theatre for Sale.—Messrs. Chinnock, Galsworthy, & Chinnock have received instructions from the trustees of Mr. H. E. Holloway, to sell by auction, at the auction mart, City, on the 20th of May, this property, producing a present net improved ground-rent of 1,171*l.* 14*s.*, until Michaelmas, 1891, when the lease now held by the Earl of Dudley, as assignee of Mr. Benjamin Lumley, expires, and the purchaser will be entitled to possession for the remainder of a term expiring in 1912, when the estate falls to the Crown. The same trustees have also given orders to Messrs. Chinnock to sell the Opera Arcade, Haymarket, producing 1,115*l.* per annum, extending from Pall-mall to Charles-street, and leasehold, to be sold, free from ground-rent and land-tax, for a term of about thirty-eight years unexpired, when the property may be renewed from the Crown.

Margate: the Borough Surveyorship.—Five gentlemen having been selected from the forty-two applicants for this office, the matter was then referred to the council in committee to select the surveyor from these five. They met for this purpose on Tuesday last. The five gentlemen selected were Mr. M. Warren (of Walworth, salary, 1*l.* 10*s.* per week); Mr. H. S. Copland (salary, 200*l.*); Mr. Robson (West Ham, salary, 200*l.*); Mr. G. M. Steed (Bradford, salary, 200*l.*); Mr. H. Latham (Croydon, salary, 200*l.*). When the final test came, we believe the matter rested between Messrs. Robson & Latham, and when these names were put to the vote, six hands were held up in favour of Mr. Robson and five for Mr. Latham. The recommendation of the former gentleman will probably be confirmed by the council.

Fall of a House at Walsall.—The fall of a large part of a three-storied house, in Stafford-street, Walsall, has taken place. The owner had recently been making some alterations and improvements in the property, which is old, and he and four workmen were engaged in digging out the soil under one half of the house, to make a cellar. While thus occupied they were alarmed by loud crackings of the walls and windows, and withdrew from the excavation. Six members of the family were sleeping on the premises. Some of these had already been aroused by the noise of the cracking of the walls and windows, and all, in their night-clothes, were got out into the street. Almost at the same moment half of the front of the dwelling and the greater part of one of the side walls fell into the street. The other parts of the building were subsequently shored up under the direction of the borough surveyor.

New Railway Station for Leicester.—We learn that at a meeting held recently in London of the Midland, London and North-Western, and Great Northern Railway Companies, it was decided to erect a joint railway station at Leicester on an extensive scale, to accommodate the traffic of the three railway companies. The site will comprise about 15 acres, and we understand that a large firm occupying extensive premises in the vicinity of the present passenger station are prepared to offer the site occupied by them on reasonable and advantageous terms, and which cannot fail to contribute at all events to a considerable improvement of the façade of the new building.

Institution of Surveyors.—At the next meeting, to be held on Monday evening, May 11th, a paper will be read by Mr. E. J. Smith, entitled "Agricultural Geology."

Bolton-le-Moors.—A new Wesleyan Methodist Chapel is about to be erected at Toppings, Turton, near Bolton, from drawings prepared by Mr. Thos. Ormrod, architect, of Nelson-square, Bolton. The building will have stone foundations, and above plinth brick walls, faced front and sides, with patent pressed bricks, relieved with stone and blue brick dressings. The design is Gothic in character, and arranged on plan to accommodate 260 persons on the ground floor, a scholars' gallery over vestibules to the front for seventy scholars, and an orchestra (behind the pulpit) over minister's vestry for sixteen; total, 346. The estimate of Mr. Wm. Townson, builder, of Bolton (1,330*l.*), has been accepted.

Royal Institution of Great Britain.—The annual meeting of the members of this institution has been held; Mr. Warren De la Rue, D.C.L., F.R.S., vice-president, in the chair. The annual report of the Committee of Visitors for the year 1873 was read and adopted. It testified to the increasing prosperity and efficiency of the institution, and congratulated the members on the fact that the new laboratories had been constructed and fitted up by means of funds contributed by themselves; and that this heavy charge is not larger than the surplus income of a few years will probably be able to reimburse.

Berkshire Archæological and Architectural Society.—A meeting of this society was held at the Athenæum, Reading, last week, Mr. Fred. W. Albury, vice-president, in the chair. Amongst the members present were,—Messrs. Joseph Morris, Wm. J. Martin, Corder, Keats, Walker, J. J. Cooper, &c. The subject under discussion was, "The planning and construction of school buildings," and the discussion was very materially assisted by plans of schools now built, or in course of erection, in Reading and the neighbourhood, which were submitted to the meeting by some of the local architects. Thirty-four new members of the society were nominated for election at the ensuing meeting.

St. Saviour's Church, Paddington.—At the conclusion of the business of the election of churchwardens in the vestry in this parish, a motion was made to take steps for the completion of this church, by the erection of the tower, as originally proposed by the late Mr. Little, the architect. A public meeting has since been held in the boys' school-room, and resolutions were passed expressing the necessity of erecting the tower, soliciting subscriptions, and entrusting the carrying out the object to the committee. Subscriptions up to this time amount to between 400*l.* and 500*l.* The amount required is estimated at 1,500*l.*

Library for Glasgow. — The *Glasgow Herald* understands that the late Mr. Stephen Mitchell, tobacco manufacturer in the city, has bequeathed to the corporation of Glasgow the munificent sum of 70,000*l.*, to be applied in founding a public library, which shall be furnished with all books not of an immoral tendency. The donor stipulates that, in the event of the Glasgow Corporation being unable to accept this trust, it shall be offered to the Edinburgh authorities; and failing their acceptance of it, the money shall be divided for bursary purposes between the universities of the two cities.

The Salt Statue.—A medal in commemoration of the completion of this statue has just been issued by Messrs. R. Eagle & Co., engravers, Bradford. The obverse contains a likeness of Sir Titus Salt. On the reverse there is a representation of the statue. The inscription on the reverse is, "Erected in honour to Sir Titus Salt, Bart.—Bradford, 1874;" and on the obverse the words "Sir Titus Salt, Bart.," are engraved. A copy of the medal has been produced in silver for Sir Titus. The ordinary medal is engraved upon bright metal, and in size is a trifle larger than a crown-piece.

Road-making in London. — Piccadilly is being laid in part with a new kind of pavement. This consists of small blocks of granite, placed, so far as arrangement is concerned, in the usual way, but on a thick bed of tan. This, in its turn, lies on a stratum of creosoted deals placed close together, while these are supported on stout beams running across the street. It is expected that the granite treated in this way will at once form a durable pavement, and greatly modify the jolting which is the ground of the principal objection to that material.

Eastbourne Cemetery.—The local Burial Board have offered 10*l.* 10*s.* for the best design for the laying out of ground for this cemetery.

Appointment of Leicestershire County Surveyor.—A new surveyor for the county of Leicester, has been appointed in the place of Mr. M. J. Dain, resigned from ill health, after serving for many years as county surveyor. There were three candidates nominated,—Mr. James B. Smith, who had performed the duties of the office while Mr. Dain was ill; Mr. Colin A. Macaulay, and Mr. Cecil J. Norman. Mr. Smith was elected to the office, by a majority of 22, to 21 for Mr. Macaulay, and 5 for Mr. Norman.

The Yorkshire College of Science, Leeds.—At a meeting of the donors of the Yorkshire College of Science, under the presidency of Lord Frederick Cavendish, M.P., the constitution of the college (towards which the sum of 25,000*l.* has been promised) was considered and agreed upon, and a Board of Governors elected. The name of the association is to be the "Yorkshire College of Science," and it is to meet at Leeds and elsewhere.

Proposed Reopening of Glass Works.—The glass manufactory at Hartlepool, which has been lying idle for some years, has been purchased by a number of gentlemen belonging to Sunderland, who intend to form a limited liability company to work the concern. Mr. John Dees, formerly engineer with Messrs. James Hartley & Co., of Sunderland, will be entrusted with the management of the works.

New Institution Building for Astley Bridge.—It is stated that the late Mr. Eden, of the firm of Messrs. Eden & Thwaites, bleachers, Bolton, has left 10,000*l.* for the erection and 40,000*l.* for the endowment of an institution for the aged at Astley Bridge.

The Bristol New Fish Market.—The new fish-market in Nicholas-street, Bristol, has been opened. It is a suitable and spacious building. The place is easy of access and airy. The local *Times* suggests the erection of a fish tavern in the neighbourhood.

Indian Civil Engineering College.—It is announced that the Competitive Examination will commence on June 16th, and not in July, as the earlier advertisements stated.

TENDERS

For alterations and additions at No. 6, Hinde-street, Manchester-square, for the vestry of St. Marylebone. Mr. C. Eales, architect:—

Findfield	£1,297 0 0
Waterson	1,280 0 0
Greenwood & Sons	1,279 0 0
Scott	1,217 0 0
Kelly, Bros.	1,217 0 0
Botting	1,203 0 0
Charlton & Martin	1,191 0 0
Ebbs & Son	1,120 0 0
Porter	1,050 0 0
Brown (accepted)	1,050 0 0
Seed	995 0 0

For deepening the river Kennet, &c., Reading, for the Reading Sanitary Authority (contract No. 1.) Messrs. Lawson & Mansergh, engineers:—

Wurr & Lewis	£33,139 18 0
Vickers	29,344 17 6
Dickinson	24,174 17 0
Neave & Sons	22,025 10 6
Munday (accepted)	19,473 15 0

For finishings to Alperton Park Mansion, Sudbury, Middlesex, for Mr. Henry J. Hall. Mr. J. M. Dean, architect. Quantities supplied by Messrs. R. L. Curtis & Sons:—

Grimwood & Son (accepted)	£1,663 0 0

For repairing High-street, Dumbarton:—

Brand & Sons	£3,376 0 0
Hay	3,125 0 0
W. & D. Neilson	2,895 0 0
A. & J. Faill (accepted)	2,833 0 0
Kirkwood	2,437 0 0

For pier, Dumbarton:—

If Wood.

W. & J. York	£6,304 11 11
Miller & Brown	5,874 19 6
J. & D. Maxwell	5,802 6 4
Lawson	5,611 10 9
A. & K. McDonald	5,506 17 5
Coghill & Co. (accepted)	4,784 3 2

If Iron.

Stewart & Sons	8,209 0 0
A. & K. McDonald	7,850 0 0

For new Wesleyan Methodist chapel, at Toppings, Turton, near Bolton. Mr. Thomas Ormrod, architect. Quantities supplied by the architect:—

		Extra for pitch pine fittings.
Bryce	£1,478 10 0	£50 0 0
J. & J. Leach	1,528 10 0	(not stated)
Thompson	1,408 0 0	80 0 0
Martin	1,390 0 0	55 0 0
Skinner & Young	1,375 0 0	42 0 0
Townson	*1,384 5 0	49 0 0

* Since revised, and reduced to 1,330*l.*, which has been accepted.

For alterations and additions to West Bradenham Vicarage, Norfolk. Mr. R. M. Phipson, architect:—

Goss	£758 0 0
Farrow (accepted)	745 0 0

For restoring the roof of the nave of Halvergate church, Norfolk. Mr. R. M. Phipson, architect:—

Cornish	£520	0	0
Durrant	460	0	0
Hawes (accepted)	390	0	0

For alterations and repairs to "The Grapes" public-house, No. 7, Fore-street, City, for Mr. Wm. Ball. Mr. Edmund Woodthorpe, architect. Quantities supplied by Messrs. Welch & Atkinson:—

Outhwaite & Son	£1,288	0	0
Turner & Sons	1,263	0	0
Perry, Brothers	1,236	0	0
Pritchard	1,187	0	0
Newman & Mann	1,128	0	0
Larke (accepted)	1,069	0	0

For the erection of houses and shops, Newington-causeway, for Messrs. Fletcher, Latimer, & Spurgeon. Messrs. Henry Jarvis & Son, architects:—

Thomas	£4,235	0	0
Bush	3,470	0	0

For the erection of houses and shops, Newington-causeway, for Messrs. Barling, Best, Gates, Jones, Pearce, Smith, and Dr. Tanner. Messrs. Henry Jarvis & Son, architects:—

Perry & Co.	£19,500	0	0
Downs & Co.	19,245	0	0
Marsland	19,187	0	0
Tarrant	18,998	0	0
Hill, Higgs, & Hill	18,955	0	0
Thompson	18,400	0	0
Colls & Son	18,369	0	0
Chapman	18,292	0	0
Lawrance	18,172	0	0
Langmead & Way	18,044	0	0
Rider	17,968	0	0
Scrivener & White	17,707	0	0
Shepherd	17,525	0	0

For mansion at Bures Leigh, Surrey, for Mr. E. Charrington. Messrs. Snooke & Stock, architects. Quantities by Mr. Jas. Marsland, and Messrs. Widnell & Trollope:—

Dove, Bros.	£15,495	0	0
Brown	14,980	0	0
Carruthers	14,975	0	0
Newman & Mann	14,766	0	0
Adamson & Son	14,639	0	0
Brass	13,730	0	0
Perry & Co.	13,650	0	0
Coleman	13,575	0	0
Rider & Son	13,468	0	0
Avis & Co.	13,240	0	0

For rebuilding No. 3, Panton-street, for Mr. Percival. Mr. Ashdown, architect:—

Holland & Hannen	£1,966	0	0
Jackson & Shaw	1,647	0	0
Macey	1,615	0	0
McLachlan	1,587	0	0

For new granary, Wapping, for Mr. Hinkley. Mr. Dunch, architect. Quantities by Mr. Raggett:—

Moreland & Nixon	£7,980	0	0
Killby	7,768	0	0
Crockett	7,700	0	0
Jackson & Shaw	7,650	0	0
Newman & Mann	7,436	0	0
Gammon & Sons	7,393	0	0
Watts	7,084	0	0
Ennor	6,932	0	0

For five studios at Haverstock-hill. Messrs. Batterbury & Huxley, architects:—

Chamberlain, Bros.	£3,591	0	0
Nightingale	3,290	0	0
Axford	3,268	0	0
Newman & Mann	3,241	0	0
Manley & Rogers	3,118	0	0
Kelly, Bros.	3,118	0	0
Linzell & Son	2,806	0	0

For painting the exterior of the Leytonstone Industrial Schools, for the guardians of St. Matthew, Bethnal-green. Mr. W. Mundy, architect:—

Howard	£268	0	0
Draper & Preece	250	0	0
Berry & Moss	245	0	0
Edwards	223	10	0
Blackmore & Morley	215	0	0
Arber	195	0	0
Charlton & Martin	169	0	0
Mansell	165	0	0
Riches	115	0	0
Jeakes (accepted)	108	0	0

For stables, coach-house, &c., at the Sycamores, Lee, Kent, for Mr. W. C. Harvey. Mr. J. E. Saunders, architect:—

Hammer	£700	0	0
Sabey	689	0	0
Jerrard	668	0	0

For supplying and laying water mains, sluices, and hydrants, &c., for the Guildford Sanitary Authority. Mr. Henry Peak, surveyor:—

		Mains as laid at per yard. 5 in. s.	d.	4 in. s.	d.
Neave & Sons	£1,880 0 0	12	4	11	7
Jones & Sons	1,594 10 0	10	0	8	6
Coker	1,526 0 0	10	0	8	6
Marshall	1,445 0 0	10	0	7	6
Cooke	1,321 18 11	8	4	7	3
Painter	1,250 0 0	8	5	6	11½
Miller	1,240 0 0	8	6	8	2
Turner	1,230 9 5	8	0	6	8
Chandler & Son	1,182 16 9	7	10½	6	8½
Hassell & Co.	1,120 0 0	8	0	7	6
Gill & Carling (acc.)	1,120 0 0	8	0	6	3
Batch	1,089 0 0	7	9	6	6
Docwra	1,060 0 0	7	4	6	0

For cottage residence at Wisborough Green, Sussex. Mr. Henry Peak, architect:—

Mason	£1,067	0	0
J. & D. Wadey (accepted)	998	0	0

For new schools, Walnut Tree-walk, Lambeth division for the London School Board. Quantities supplied. Mr. E. R. Robson, architect:—

Brass	£6,815	0	0
Manley & Rogers	6,630	0	0
Downs & Co.	6,580	0	0
Clarke & Bracey	6,542	0	0
Perry & Co.	6,500	0	0
Kelly, Bros.	6,500	0	0
Tyerman	6,440	0	0
McLachlan	6,416	0	0
Scrivener & White	6,274	0	0
Crockett	6,258	0	0
Howard	6,195	0	0
Hill, Higgs, & Hill	6,164	0	0
Jerrard	6,049	0	0

For studio, Haverstock-hill. Messrs. Batterbury & Huxley, architects. Quantities supplied:—

Chamberlain, Bros.	£621	15	0
Nightingale	580	0	0
Axford	576	0	0
Newman & Mann	570	0	0
Manley & Rogers	554	15	0
Linzell & Son	491	15	0

For three studios, at Haverstock-hill, for Messrs. M. & D. W. Stretch. Messrs. Batterbury & Huxley, architects. Quantities supplied:—

Chamberlain, Bros.	£1,907	5	0
Nightingale	1,770	0	0
Axford	1,746	0	0
Newman & Mann	1,740	0	0
Manley & Rogers	1,711	5	0
Linzell & Son	1,509	0	0

For studio and chambers, at Haverstock-hill, for Mr. H. R. Robertson. Messrs. Batterbury & Huxley, architects. Quantities supplied:—

Chamberlain, Bros.	£1,062	0	0
Axford	946	0	0
Nightingale	940	0	0
Newman & Mann	931	0	0
Manley & Rogers	852	0	0
Linzell & Son	805	0	0

For three houses and shops, Weymouth-street, Portland-place, for Mr. A. Craddock. Mr. W. A. Baker, architect. Quantities supplied by Mr. A. E. Hughes:—

Perkins	£5,493	0	0
Watson, Bros.	5,246	0	0
Cullum	5,147	0	0
Mitchell	4,950	0	0
Butler*	4,123	0	0
Batty	3,900	0	0

* Accepted subject to amendment.

For additions to a house at Enfield. Mr. T. J. Hill architect:—

Bentley	£485	0	0
Fairhead	396	0	0
Patman, Bros.	370	0	0

For warehouses in Farringdon-road, for Messrs. Orrin & Geer. Mr. W. S. Witherington, architect. Quantities supplied by Messrs. Linsdell & Giffard:—

Morter	£4,040	0	0
Robins	3,995	0	0
Grover	3,975	0	0
Lucas, Bros.	3,940	0	0
Williams & Son	3,940	0	0
Bird	3,935	0	0
Staines & Son	3,884	0	0
Perry & Co.	3,880	0	0
Rider	3,880	0	0
Waldram & Co.	3,851	0	0
Bangs	3,800	0	0
Elkington	3,790	0	0

For alterations to "Fountain" Tavern, Amwell-street, for Mrs. Robinson. Mr. J. W. Freer Gee, architect:—

Merritt & Ashby	£698	0	0
Martin	632	0	0

For staircase and baths, at the Convent, Roehampton, Surrey:—

Dove, Bros.	£2,500	0	0
Longmire & Burge	2,400	0	0
Turner & Sons	2,199	0	0
Macey	2,197	0	0

For new factory, for Mr. McGlashan, Smart's-buildings, Holborn. Mr. Trehearne, architect:—

Patman & Fotheringham	£2,418	0	0
Simpson	2,298	0	0
Adamson	2,295	0	0
Colls & Sons	2,247	0	0
Macey	2,149	0	0

For premises, New-inn-yard, Lincoln's-inn-fields, for Mr. Hanson. Mr. Trehearne, architect:—

Simpson	£3,786	0	0
Adamson	3,690	0	0
Patman & Fotheringham	3,684	0	0
Macey	3,546	0	0
Colls & Sons (accepted)	3,523	0	0

For stabling, &c., in Coburg-row, Westminster, for Mr. T. Cane. Mr. Josh, architect. Quantities not supplied:—

Smith & Co.	£3,500	0	0?
Haylee & Son	1,759	0	0
Long	1,758	0	0
Langmead & Way	1,539	0	0
Smith	1,472	0	0
Downs	1,250	0	0
Mason & Bristow	1,219	0	0
Heath	1,149	0	0
Aitcheson & Walker	1,075	0	0?

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